



KERAMIC STUDIO

VOLUME IV

May 1902 to April 1903 Inclusive

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THIRD ANNIVERSARY NUMBER

KERAMIC-STUDIO

MAY MCMII Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

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MISS JEANNETTE W. KIMBALL	✽	✽		
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A MONTHLY:

MAGAZINE:

FOR THE:

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NEW YORK AND SYRACUSE

May 1902



THE fourth year of KERAMIC STUDIO opens with an encouraging retrospect and a still more encouraging outlook. In modern design, especially, the influence of the magazine has borne fruit which we trust will ripen in the future, even beyond our expectations. It is a case of "casting bread upon the waters," for no longer need we be compelled to publish inferior designs for lack of better material. It is with pride we announce that the competitive work in modern design is of so great average merit that the awarding of prizes was exceedingly embarrassing, in consequence of which four second prizes have been selected and a number of honorable mentions, each one of which may be considered as a close candidate for first honors.

It is to be regretted that those who have complained that our naturalistic designs were not equal to our conventional ones in merit, have not made a greater effort to show us what good work can be done in that line. We certainly can not publish what we can not procure. There were so few really good things sent in for this part of the competition that we have decided to extend the time for sending in naturalistic studies until June 25th, trusting that more enthusiasm may be shown. We certainly need good naturalistic studies both for that line of painting and for conventional work.

For some reason the historic ornament designs have also been neglected. This competition, too, will be extended to June 25th. We would ask of our workers in this line to avoid as much as possible the style of last year's prize designs, to open out new paths into the ancient realms of decorative arts. There are many nations whose decorative motives can be adapted with grace and fitness—Chinese, Egyptian, Slav and Celt, Greek and Persian and our own aboriginal Indian.

The awards in the annual competition of Modern Ceramic Designs are as follows:

FIRST PRIZE, \$10.00—Punch bowl, design of Barberries, Miss Jeannette W. Kimball, Boston, pupil of Miss Amy Sacker.

SECOND PRIZES, \$5.00 each—Plate design, Dogwood, Miss Katherine Sinclair, Brooklyn, N. Y., pupil of Mr. Hugo Frolich, Pratt Institute; plate design, flowers, Miss Margaret Overbeck, Cambridge City, Indiana, De Pauw University; vase design, Anemone, Mr. Russell Goodwin, Marblehead, Mass., pupil of Miss Amy Sacker, Boston; vase design, trees, Miss Olive Forbes Sherman, Alfred, N. Y., State School of Ceramics.

FIRST MENTIONS—Punch bowl, grapes, Miss Ethel Pierce Clements, North Easton, Mass., pupil of Miss Amy Sacker, Boston; three designs for table ware, Miss Emily Peacock, Brooklyn, N. Y., pupil of Mr. Hugo Frolich, Pratt Institute; cup and saucer, Miss Edith Loucks, Oak Park, Ill.; cup and saucer, landscape, and plate, peacock feathers, Mr. Charles Babcock, Seneca Falls, N. Y.; hand mirror, flower, Miss Lucia Soule, Melrose, Mass., pupil of Miss Amy Sacker; Miss Jeannette W. Kimball and Miss Sinclair also had mentions for other designs beside the prizes.

SECOND MENTIONS—Miss Ethel Mundy, Boston, pupil of Miss Amy Sacker; Miss Ethel Philbrook, Boston, pupil of Miss Amy Sacker; Miss Gertrude Brown, Danielson, Conn.; Miss Miriam Saunders, State School of Ceramics, Alfred, N. Y.; Mrs. Alice Witte Sloan, Charleston, S. C.; J. Rockwood Moulton, Brooklyn, N. Y., pupil of Hugo Frolich, Pratt Institute; Geo. Hoel, School of Ceramics, Alfred, N. Y.

Beside these mentions there were a number of designs so good that it was exceedingly difficult to draw the line. There were sixty-five competitors and one hundred and seventy designs, very few of which but had some merit of originality or execution. The average work was so far above last year's as not to bear comparison. We consider that even many of the designs which received no mention show evidence of such growth that the designers need not despair of prize or mention another year. We were glad to note that many of last year's competitors tried again, it shows that they are in earnest and have grit. Some unsuccessful designs suggest that a little advice to those who will try again another year may not be out of place here.

When making a design for a plate, or any circular object, remember that a division into four parts is the least attractive arrangement, three or five or more divisions would be much more pleasing. Pay strict attention to the "spotting" or dark and light effect. A good plan is to always look at a design in a mirror or hold it at a distance, so that you see only the placing of the masses of dark and light, noticing particularly not only the silhouette of the design, but also of the background. Study also the proportion of bands and the division of spaces, training the eye and artistic sense, so that errors will be spontaneously avoided.

Simplify your designs, do not put enough material for two or three designs in one. If you have more than one good idea make several separate designs, on the principle that what may look well by itself may be spoiled by crowding or by contrast with something perhaps as good but not in harmony. Make good, clean drawings with a firm line or clean washes, untidiness or carelessness detracts from even the best original work, and a shaky line of uneven thickness, or a cloudy, spotty wash, give a suggestion of infirmity which is exceedingly distasteful. Use black India ink, a good pen and a good quality of Bristol board, or for wash drawings, a fine, smooth Whatman paper.

A few words on naturalistic wash drawings in black and white may be of assistance to those desiring to enter the competition of June 25th. First, in making your sketch, center the interest on one principal cluster, making the drawing sufficiently exact, that the botanical anatomy of flower, leaf, bud and stem may be unmistakable and every one may know exactly what the flower is and how constructed. Then make the balance of the design subordinate, losing more and more detail as you desire to give the effect of linear perspective. This principal cluster should have the strongest light and shade, the balance of the design being greyer in tone and fading away to give aerial perspective. Whatever detail is used in the

KERAMIC STUDIO

principal flower or flowers should be drawn in broadly. Avoid always "finicky" touches and strive for a picturesque quality.

+

The National League of Mineral Painters announces its tenth annual to be a comparative exhibition under the

auspices of the New York Society of Ceramic Arts, the Brooklyn Society of Mineral Painters, and the Jersey City Ceramic Art Club, opening at M. T. Wynne's, No. 11 East 20th St., New York, on Wednesday, May 7th, and continuing until Friday, May 16th.



TREATMENT FOR VASE—GRACE STEPHENS

THE blossoms of the Pelargonium or Lady Washington geranium are usually pink with the two upper petals blotched with Ruby, so it would seem well to follow the natural coloring in this conventional form. Make a careful drawing of the design, filling in the outlines of the flowers and buds with Pink Enamel, painting on Ruby on the dark markings after firing and shading with a deeper pink toward the centers. Leaves and stems are of Bronze Gold, made by

mixing two parts Matt Gold with one part Gouache Dark Bronze Green. Border at base of same, petal forms in Pink Enamel. Dark part around large leaf forms at base, make of the Dark Green two parts with one part Gold, make the light tint between the large leaves and flowers of Green Gold. Tint the ground of the vase with Ivory, and outline the whole design with fine lines of Gold, using the same for the mark and stamen in the center of each flower.



DESIGN FOR PLATE—CATHARINE SINCLAIR—FIRST MENTION

TRACE design very carefully on plate. For color use Delft Blue, Lacroix. This color may be used with great success by applying in the same way as flat enamel, i. e., making

it quite wet with turpentine and let it flow from the brush. In this way, as no oil is used, the color may be put on quite heavily, thus making one firing do; dry in the oven before firing.



CUP AND SAUCER AND BOWL—EMILY PEACOCK—FIRST MENTION

(Treatment in Blue Camaieu.)



CLUB.

NOTES

The New York Society of Ceramic Arts held its March meeting at the Waldorf-Astoria, when several revisions in the constitution were made, one being the change of time for the annual elections from January until April.

The Poughkeepsie Ceramic Art Club has been wonderfully active this past season. The membership is twenty-eight and they have employed for weekly classes the services of three New York teachers, Mrs. Rhoda Holmes Nicholls, Miss Horlocker and Mrs. Leonard.

The regular monthly meeting of the Brooklyn Society of Mineral Painters was held on Wednesday, the 2d of April, Miss Tagliabue, 97 Bainbridge street, acting as hostess for the day. The subject for the afternoon was "Artistic Table Ware," and Mrs. Gove read the article on this subject, which Mr. E. A. Barber gave at one of the sessions of the National League of Mineral Painters at Buffalo last June. Other brief articles were contributed. During the business session the forthcoming competitive exhibition of the National League of Mineral Painters, to be held in New York early in May, was discussed, and arrangements were completed for an exhibition to be given by the Brooklyn Society at the Dutch Arms on May 6th.

The Mineral Art League of Boston has just met with an irreparable loss in the death of Mrs. Grace F. Beebe. She was one of the foremost workers in the formation of the League; and has continued an earnest, zealous worker in its interests during the decade of its existence. She has held office during the entire time, being president for the first two years and subsequently for another period of the same length; all of which duties she discharged with credit to herself and benefit to the League.

IN THE STUDIOS

Miss Jeanne M. Stewart of Chicago will be in California during the month of May and part of June, making studies of roses and small fruit.

Mrs. Frances E. Kraft of Brooklyn will have charge of an attractive trip to Europe this summer, with special terms to artists.

FLEUR DE LIS BONBONNIERE

Ethel Pearce Clements

THE flowers should be two shades of pale Copenhagen Blue, the ground a delicate grey, the leaves a darker grey, outlines white.



FLEUR DE LIS BONBONNIERE--ETHEL PEARCE CLEMENTS

IN the pottery trade of England there is a shape known as the "Pilgrims' bottle," which was made originally of coarse grade of yellow or grayish red clay. The "bottles" were flat-sided flasks, and were made in the neighborhood of New Forest, Hampshire. They were made with a flat bot-

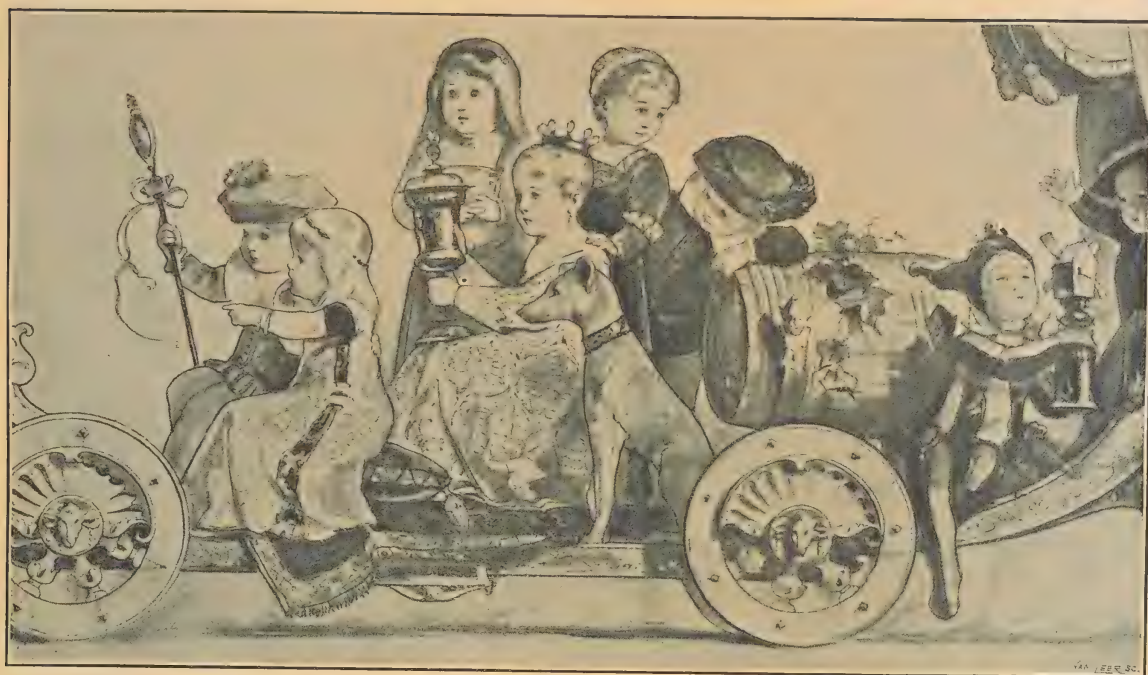
tom, on which they stood firmly, and with a short nozzle, with two ears which were pierced to admit of a cord or strap being run through them, that the bottles might be slung over the shoulder. The date when these pieces of earthenware were first made is thought to be early in the eighteenth century.



DESIGN FOR PLATE—MARGARET OVERBECK—SECOND PRIZE

A GREY green, grass or olive green and pearl grey for leaves and stems, flowers left white, background in darkest part a greyish chocolate with lighter parts cream, cream in

center of flowers also. Outline in black or gold. I prefer the black. It could be done in monochrome, blues or browns also.



Fragment of a decorative tiling by A. Le Comte, made for the restaurant "Porte de Cleves" in Amsterdam.

DE PORCELEYNE FLES

(The Porcelain Bottle).

ARTISTIC MODERN DELFT FAIENCES.



AMONG the twenty-eight faience factories which flourished in Delft at the end of the seventeenth century, the "Porcelain Bottle" occupied an important place. Founded by Jacobus Pijnacker, one of the most famous Dutch potters, in 1672, it passed into the hands of Johannes Knötter, in 1698, of Marcellus de Blugt in 1701, and then from K hand to hand to Peter Van Doorne, (1759) **PD** to Johannes Harlees (1770), who first added the bottle **PD** to his mark **SH** to Dirk Harlees (1795) **SH** and finally in 1800 to **PH** Piccardt.

At that time the Delft faience industry was rapidly falling off, as this hand decorated ware could not compete with

the cheaper printed earthenware of England, which was beginning to flood the continent. Gradually the factories were closed and soon one only remained, the "Porcelain Bottle," as Piccardt had secured English workmen and begun the fabrication of a white earthenware similar to the English product, which fabrication was successfully continued by his daughters until 1876.

In that year the establishment was bought by Mr. Joost Thooft, who undertook to revive the old Delft hand painting, while continuing the production of ordinary white earthenware, as had been done by Piccardt and his daughters. He



Jardiniere in blue camaieu under the glaze.



Vases in blue camaieu under the glaze.

KERAMIC STUDIO

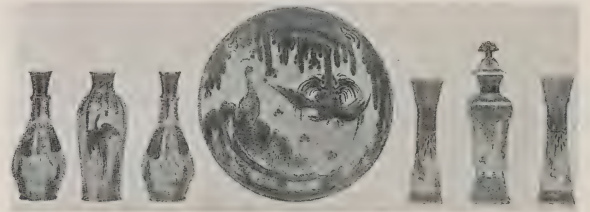
found an old workman named Cornelius Tulk, who although nearly 80 years old, had not forgotten the delicate art, practiced in his youth, of painting over the porous body of faience, and who was able to initiate a new generation into this difficult decoration. In 1877 Thooft secured the collaboration of A. Le Comte, professor of Decorative Art in the Polytechnical School of Delft, who has since been the artistic director of the works; in 1881 Mr. Labouchere became a partner, and since the death of Joost Thooft in 1890, remains the only owner of the "Porcelain Bottle."

quite different from the old one, the results must also have greatly differed. The underglaze decoration allows a variety of details and tones which could not be obtained over the tin enamel, and the old decorative motifs were modified accordingly. Hence the faïences with decoration in blue and sepia camaieu, which were unknown twenty-five years ago, but are so often seen now. The old shapes are often imitated or copied and many decorative motifs, landscapes and ornaments are taken from the masterpieces of the old school, but new forms have been created and many celebrated modern



Fountain in blue camaieu under the glaze.

The revival of the old blue painting on white ground, which had made the reputation of the town in the old times, met at once with great favor, and it was soon possible for the factory to give up the fabrication of common earthenware and devote itself exclusively to the production of artistic wares.



Polychrome faïence decorated over stanniferous enamel.

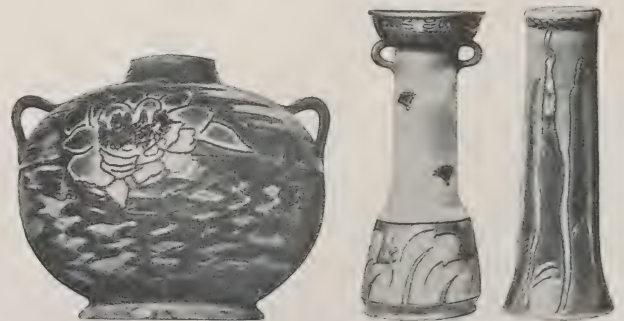
painters and water colorists, such as Israëls, Bisschop, Mauve, Roelofs and others, have made special designs for the decoration of tiles and plaques. Decorative landscapes are also composed by the artists of the factory, who receive under the direction of Mr. L. Senf, the head of the studio, a regular training in designing and painting.



Polychrome faïence plate, stanniferous enamel.

DELFT FAIENCE WITH WHITE PASTE AND TRANSPARENT GLAZE.

At first Joost Thooft decided to replace the old Delft paste glazed with stanniferous enamel and decorated over the glaze, by a body of whiter paste, decorated under the glaze and glazed with a transparent enamel. This process being



Jacoba faïence.

DELFT FAIENCE WITH STANNIFEROUS ENAMEL.

Although the underglaze decoration has great advantages, it cannot be denied that the old painting over stanniferous enamel produces decorative effects which cannot be reproduced under glaze, nor can this milky and velvety white, one of the charms of the old Delft, be obtained except by the use of a tin glaze. For this reason the old style of Delft

painting has been revived by Messrs. Thooft and Labouchere. Exact copies have been made of the fine specimens of the old industry, the "Porcelain Bottle" having some of the best models on hand, as it possesses the valuable collection of old Delft given to the factory by H. M. William II.

However, most of the new Stannifer Delft consists of original pieces with polychrome decoration, having characteristics of its own and resembling the old ware only by the slightly bluish enamel which makes such a fine background for the polychrome decoration.

JACOBA FAIENCE.

This new ware created by A. Le Comte is entirely different from the old Delft products. Made of native clay it is decorated by engraving the design with a stylus. After the first firing, "grand feu" colors and lustres with metallic effects are applied, the coloring being intensified by the naturally reddish color of the paste.

This faience is used especially for vases, flower pots and tiles. Stoneware is preferred for the body of the Jacoba ware, when large pieces, not absolutely decorative, are made, such as details of architecture, mantelpieces, friezes, &c.

STONEWARE TILING OF CUT OUT TILES.

This is a new tiling process which does away with the network of lines formed by the usual, regular, square tiling.

It is composed of uneven tiles having the shape and size of the details of the composition. These tiles

of the desired color are cut out in the paste, by following the lines of the design. Then the decoration is engraved and painting done with colored slips. Only one firing is done, that of high temperature for stoneware. These tiles being unglazed come out of the kiln with mat color effects. However, the paste is of a special composition which produces quite brilliant colors without the use of glazes.



Decorative panel in cut out tiles, by A. Le Comte.

LEAGUE NOTES

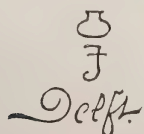
The National League of Mineral Painters has now enrolled the following clubs: Augusta China Decorators' Club, Bridgeport League of Ceramic Art, Brooklyn Society of Mineral Painters, California Ceramic Club, Chicago Ceramic Association, Detroit Ceramic Art Club, Duquesne Ceramic Club, Jersey City Ceramic Art Club, Mineral Art Club of Denver, Mineral Art League of Boston, New York Society of Ceramic Arts, Portland China Decorators' Club, Providence Ceramic Club, Wisconsin Ceramic Art Club. Individual members 47.

A majority of the clubs will contribute to the League's comparative exhibition, which will open at M. T. Wynne's, 11 East 20th St., New York, at 10 A. M., Wednesday, May 7th, and continue until Friday, May 16th.

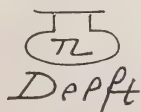
Instead of New York, Brooklyn and Jersey City enter-

taining the exhibition separately, an arrangement has been made whereby the New York Society of Ceramic Arts, the Brooklyn League of Mineral Painters, and the Jersey City Ceramic Art Club will together open the League's 1902 exhibition and have charge of it while in New York.

These clubs are arranging to secure judges from among the most advanced instructors and critics of modern design, who shall not only be conversant with the principles of orna-



Mark of Delft Faience.



Mark of Jacoba Faience.

ment and its adaptation, but shall also possess knowledge of the application of colors, metals and enamels.

When the League presents an exhibition whose large interest is centered in the comparison of individual treatments as applied to the same form, it seems of utmost importance from an educational standpoint that the judges be of the highest class obtainable, since the criticisms will be of value and importance in proportion to the knowledge and standing of the judges. This action on the part of the first entertaining clubs in endeavoring to set a high standard of judgment is greatly appreciated by the League's Board.

Gratifying interest has been expressed by the number of clubs which have already communicated to the Board their desire to entertain the exhibition.

Letters have been received from art and from literary clubs, not members of the League, asking if other than League clubs can receive this exhibition.

The Board has rendered a decision that any responsible club desiring the exhibition may receive it by paying \$10 into the League's treasury, assuming the packing expenses for re-shipment and paying receiving and dispatching expressage. The League will endeavor in all cases to arrange that

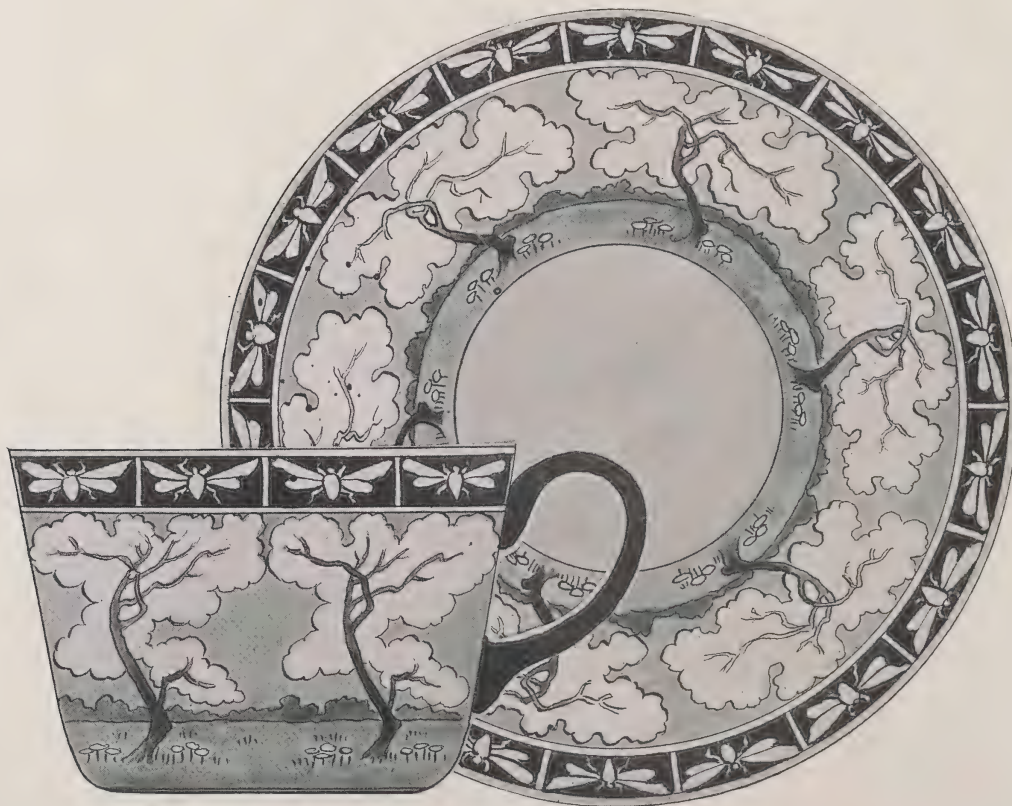
the expressage be a nominal sum by having the outside points included in the League's natural route across the country. Applications should be made during the summer to Miss M. Helen E. Montfort, chairman of transportation, 307 Lenox avenue, New York.

In the early fall the western schedule will be made up to the advantage of all clubs desiring to avail themselves of this opportunity to study representative mineral painting of America.

From New York the League's exhibition goes to Bridgeport, Conn., for the third week in May, to Providence, R. I., for the fourth week in May, to Boston for the first week in June, and to Portland, Maine, for the second week in June, at which point it will be stored for the two summer months. The second week in September the China Decorators' Club of Augusta, Maine, will receive the exhibition, after which it will start on its journey to the western coast.

The annual meeting of the League's Board is called for 10 A. M., Thursday, May 8th, at the studio of Mrs. Vance-Phillips, 115 East 23d St. Visiting members of the League are invited to be present.

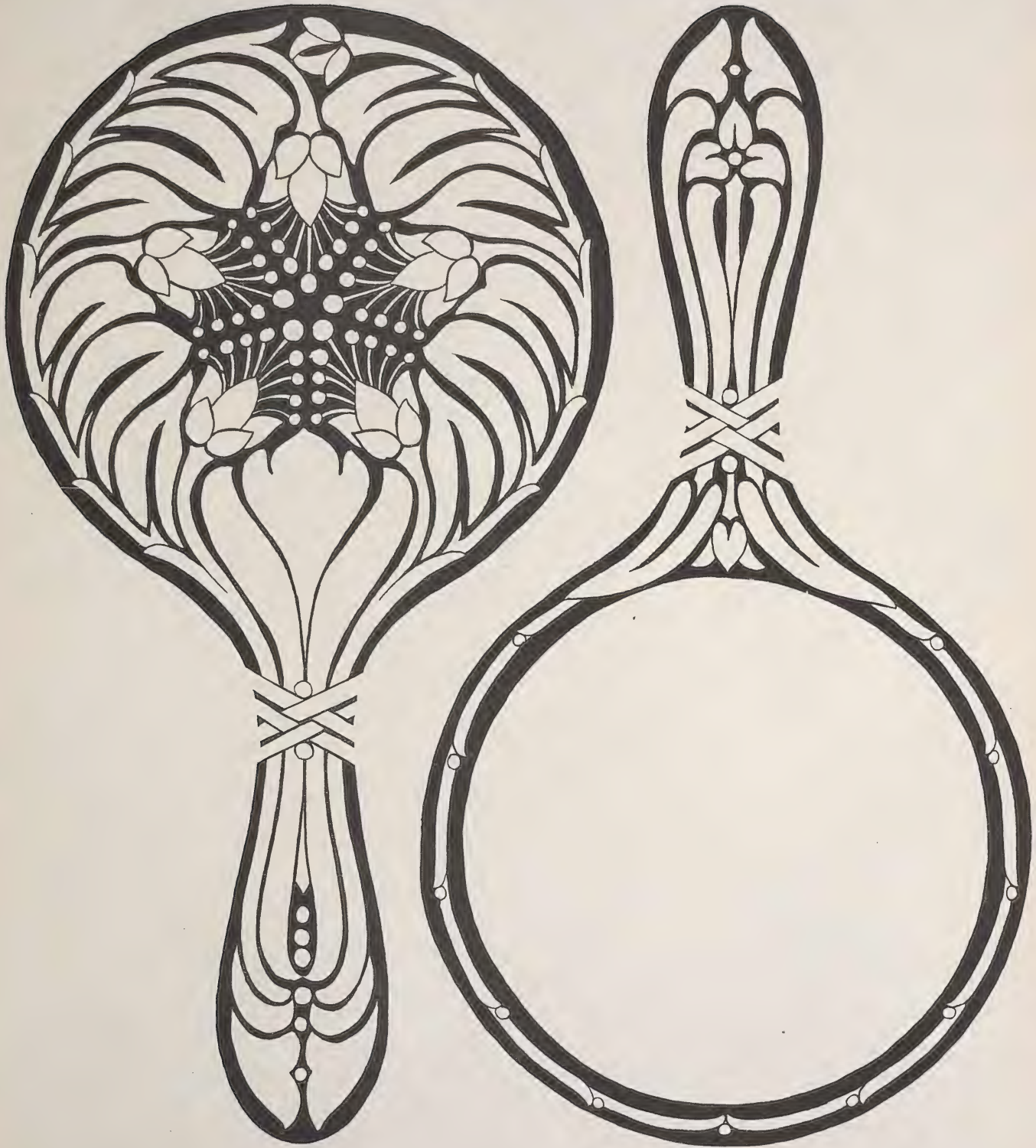
L. VANCE-PHILLIPS, President.



DESIGN FOR CUP AND SAUCER—CHARLES BABCOCK—FIRST MENTION

TINT the sky a pale Copenhagen grey, making the line of distant trees a darker shade of the same. The trees should be a pinkish grey, suggesting the spring blossoming of fruit trees. The ground should be a greenish grey with yel-

lowish tones in toad stools; trunks of trees, pale brown, outlines, a darker brown. Handle and bands in border, brown or gold with black outlines, insects, pale blue grey on a grey green, darker than tone of ground, outlines brown.

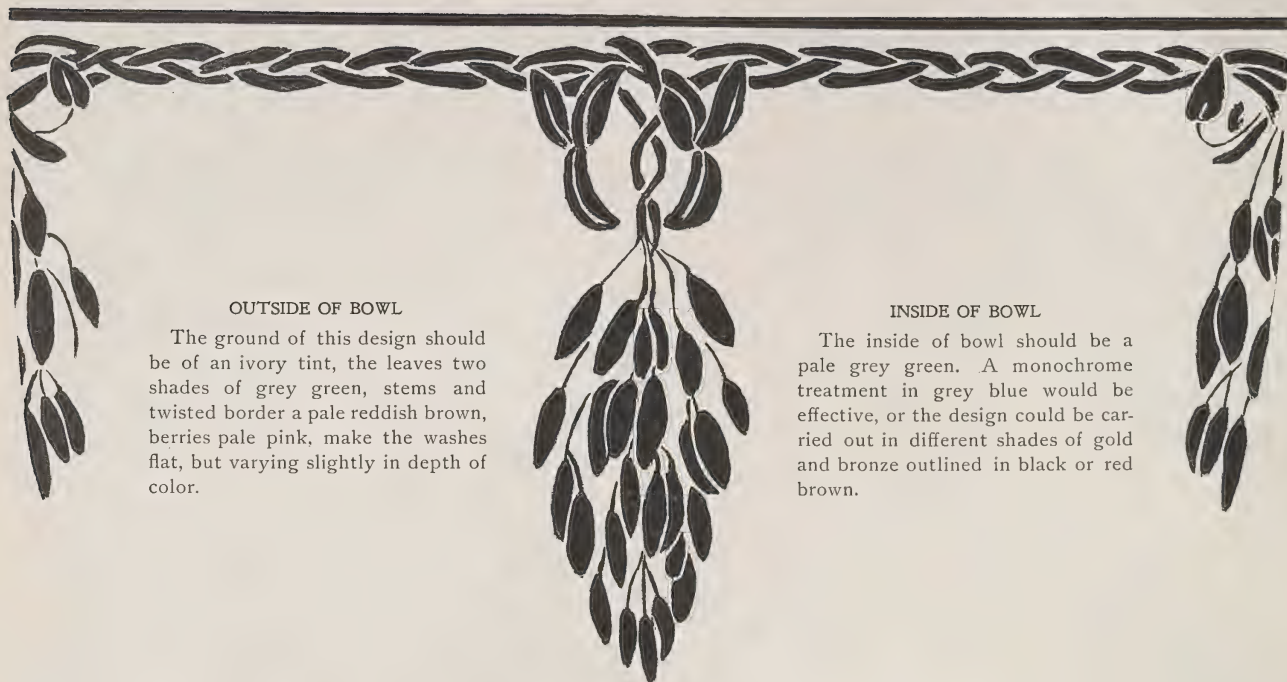


HAND MIRROR—LUCIA A. SOULE—FIRST MENTION

THE color scheme for mirror design is dark blue, dull green and orange. For a lighter color scheme we would suggest a background of the deepest old ivory tint, the leaves and lower part of thistle effect and bands around handle a dull green, the stems and veins and rounds a burnt orange. All colors treated very flat and stenciled with background.



BARBERRY DESIGN FOR PUNCH BOWL—JEANNETTE W. KIMBALL—FIRST PRIZE



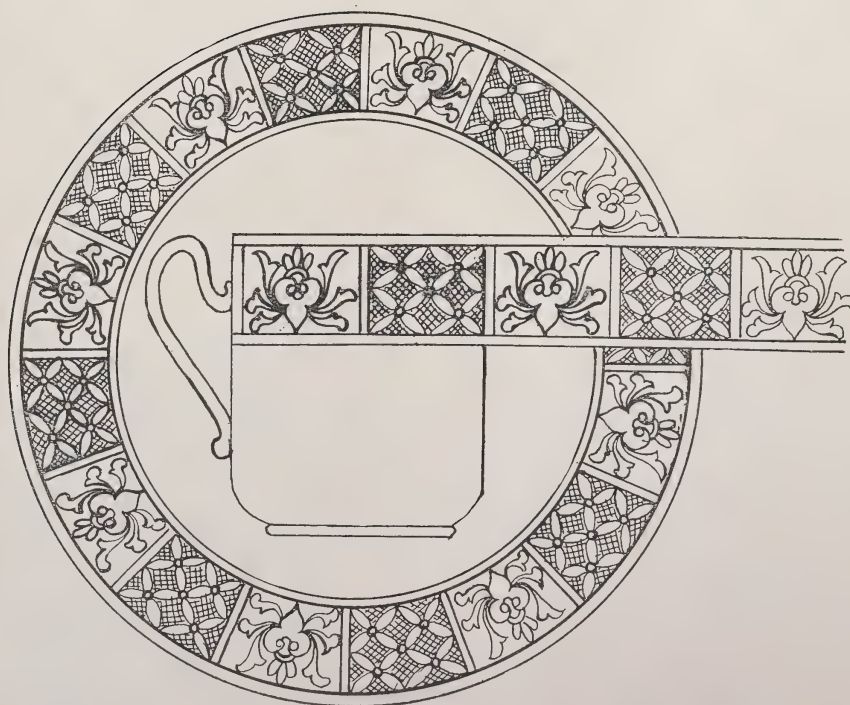
OUTSIDE OF BOWL

The ground of this design should be of an ivory tint, the leaves two shades of grey green, stems and twisted border a pale reddish brown, berries pale pink, make the washes flat, but varying slightly in depth of color.

INSIDE OF BOWL

The inside of bowl should be a pale grey green. A monochrome treatment in grey blue would be effective, or the design could be carried out in different shades of gold and bronze outlined in black or red brown.

INSIDE DESIGN FOR PUNCH BOWL—JEANNETTE W. KIMBALL



CUP AND SAUCER DESIGN

Edith H. Loucks

THE background of the panels with the ornament is white, with figure of pink, blue and yellow enamel, scrolls of green enamel. The panels with rice pattern have a gold background. The rice pattern is white enamel and the jewels blue. Bands dividing panels are of green enamel. Outline design in red brown. Bands are of gold.

TREATMENT FOR WATER LILIES—(Supplement)

M. M. Mason

THE flowers are painted with Grey Green, Brown Green, and in the deepest parts some Dark Green. The centers are in Albert Yellow and Yellow Brown.

The background, beginning with Royal Blue and Black in the upper part of the panel, is shaded through varying tones of Myrtle Green and toward the lower part of the panel runs into Dark Green and Copenhagen Blue. The leaves and buds must be washed in, while the background is moist, with Yellow Green in the lighter ones and Brown Green and Dark Green for the darker ones. When sufficiently dry, dust the panel with the same colors used in painting, keeping the Myrtle Green the predominant color, rubbing it into the leaves and background and lightly over parts of the flowers.

Retouch with the same palette, strengthening and accenting where necessary, and dust the whole again if it will assist in gaining the desired effect.

The best result is obtained by laying in the whole study for one firing, using the colors quite moist, with plenty of painting medium in the brush.



PASTE FOR RAISED GOLD

Anna B. Leonard

HANCOCK's paste is the standard. Use a ground glass slab and either a horn palette knife, or a steel knife. After taking out a portion of the powder use just enough Dresden thick Oil to go all through it, but not enough to make a paste of it, it must look darker than when it came from the bottle, but it must be crumbly. Then dilute with oil of lavender, the cheap kind that is not oily. Rub this mixture until it has the consistency of cream. If the design is to be modeled in high relief, breathe on the paste several times, then rub with the palette knife and once more breathe several times on the paste, the moisture of the breath will produce a stiffening of the paste. When it is in this condition it should stay just where the brush leaves it, not smoothing itself as it goes on. This state is desirable for modeling leaves or flowers, when sharper edges or high lights are required. For lower relief, when merely outlining is required, or little dots for beading, moisten the paste with lavender and let it be thinner and flow more. Paste may be used with one-eighth sugar and thinned with water; in the right condition an outline may be made with pen. If too much sugar is used it will be too sticky and bubble in the fire. If not enough is used it will rub off after the fire like so much powder. Paste beautifully used is often a great addition to a design, but badly used or executed, it will ruin the best design.



We are in receipt of an interesting account of the Buffalo Club's exhibit. We regret that lack of space prevents us from publishing it.



Mrs. Anna B. Leonard's annual studio reception was well attended. In connection with her work there was also shown pottery by Mr. Charles Volkmar; decorated porcelain by Mrs. Fry, Mr. Marshall Fry, Misses Mason, Mrs. Neal, Mrs. Safford, Miss Sinclair, Miss Cora Wright, Mrs. L. Vance-Phillips, Mrs. King, Miss Florence Clarke, Mrs. De Garmo; water colors by Mrs. Rhoda Holmes Nicholls; bronzes by Miss Enid Yandell.



DAHLIA—RUSSELL GOODWIN



NARCISSUS —
SARA WOOD
SAFFORD

TREATMENT FOR DESIGN OF NARCISSUS

Sara Wood Safford

I WOULD suggest that the design be applied to a plain, tall vase. After having drawn in the design, paint the back ground; try to get a soft grey effect at the top, shading through violet grey into a green grey at the base.

Use Copenhagen Grey; with it and Violet, obtain the second tone, and with Grey, Violet and one of the darker greens find the third tone, either Grounding Green, Shading Green, or Dark Green. If the greys at the top are light, then

do not use the darkest green at the base. The flowers are to be shaded simply for the first firing, the darker shadows being left till the last painting. Use for a soft grey in the flowers, violet and yellow mixed in the brush, use only a *touch* of the violet, enough to grey the yellow. Then a touch of blue and green in the darker shadows, but always with the "feeling" of violet in it. Leave the edges *softly white* against the background. The leaves are to be wiped out of the background in painting, then use Green and Violet.

The little husk on the flower stem may be painted with Yellow Brown, greyed with violet.



BERRY PLATE IN CURRANTS—JEANNE M. STEWART

I N this design it is quite important to keep the colors clear and bright. Lemon Yellow, Yellow Red and Pompadour 23 are used in the more prominent currants, with a darker Pompadour and a little Ruby Purple in those in shadow.

Light and shade should be very pronounced, with high lights wiped out while color is still wet.

Indicate reflected lights very strongly in first fire, which gives transparency.

The prominent leaf should be kept in bluish green tones, using Turquoise and Yellow Green combined in a very thin

wash for first tones, and shading with Grey for flowers. Use yellow and reddish brown tones in leaf to the right.

Apply background in the second fire, shading from Ivory Yellow to grey and greens. A very dark green may be made from Shading Green and Brown Green. In third fire brighten the reds with Yellow Red and Pompadour 23, add shadows in warm greys, keeping them very soft against the background. Darken background in this fire and powder in darkest tones, before quite dry, with a powder of Shading and Brown Greens, equal parts.



Harvard College: 17-inch Mulberry Platter by Wood (E. W. & S.)
In the collection of Mrs. de F. Morse, Worcester, Mass.

THE COLLECTOR

COLLEGE CHINA

[See additional illustrations in "Old China."]

Among historical Staffordshire pieces of unusual interest are plates, platters and dishes with views of American Colleges. With the exception of one dark blue plate, the Transylvania University, by Wood, it seems that all these views are rare, and some of the plates and platters bring very high prices.

HARVARD COLLEGE.

Views of Harvard, founded in 1636, have been used more than any other college views by Staffordshire potters. They are found both in dark blue and in various colors, and by different makers, as follows:

No. 1—Harvard College, 10-inch dark blue dinner and soup plates, acorn border, by Stevenson. View of Hollis Hall, built in 1763, Harvard Hall (1766), Holworthy Hall (1812), and Stoughton Hall (1814).

No. 2—Harvard College, 8¼-inch dark blue plate, acorn border, by Stevenson. View of University Hall, built in 1815, figure on horseback in foreground.

No. 3—Harvard College, 6-inch dark blue plate, acorn border, by Stevenson. Another view of University Hall.

No. 4—Harvard College, a view in dark blue on cover of a soup tureen, by Ridgway, with usual rose medallion border.

No. 5—Harvard University, a view in dark blue with floral border, by unknown maker, is listed in Mr. Barber's Anglo American Pottery.

No. 6—Harvard College, a view of the four buildings on plates and platters in various colors, by Wood (E. W. & S.)



Harvard College: 4½-inch Brown Cup Plate by Jackson.
In the collection of Mrs. J. B. Neal, Easton, Pa.

No. 7—Harvard College, small plate in various colors with floral border, by Jackson, also tea cups with handle. View of University Hall, figure on horseback in foreground.

No. 8—Harvard Hall, plate in various colors with floral border, by Jackson.

No. 9—Harvard College, a red dish about 8 inches in diameter, by unknown maker, in the Pennsylvania Museum collection. Border roses scattered at seven equidistant points.



State House, New Haven: 17-inch Brown Platter, maker unknown.
In the collection of Mrs. de F. Morse, Worcester, Mass.

YALE COLLEGE.

Yale College was founded in 1701 and definitely established at New Haven, Conn., in 1716. It is strange that no view of this oldest American College after Harvard has so far been found in dark blue. The views found in various colors are of the State House, New Haven, and the college buildings, and all very much alike. They appear on plates, platters and all kinds of dishes, as follows:

No. 1—State House, New Haven, and Yale College, flower border, by Jackson.

No. 2—State House, New Haven, flower and medallion border by unknown maker.

No. 3—Yale College, New Haven, chickweed border by Charles Meigh.



Columbia College: 7½-inch Dark Blue Plate by Stevenson.
In the collection of Mrs. Fred Yates, Rochester, N. Y.

COLUMBIA COLLEGE.

King's College, founded in New York in 1756, was changed to Columbia College after the Revolution, and in 1814 the Legislature presented to the college a tract of 20 acres lying between 5th and 6th avenues and 47th and 49th streets. In 1820 the belfry and two wings were added to the original building. These views of the college as it was after 1820 are found in dark blue, all by Stevenson, with slight variations and different borders.



POND LILIES—Miss M. M. MASON

MAY, 1902.
SUPPLEMENT TO
KERAMIC STUDIO.

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SYRACUSE, N. Y.

No. 1—Columbia College, 8-inch plate, vine leaves border, marked R. S.

No. 2—Columbia College, 7½-inch plate, acorn border, marked R. S. W.

No. 3—Columbia College, 7½-inch plate, flower and scrolls border, marked A. Stevenson.

This last view is occasionally found with the Clews mark, identically same border and view.



West Point Military Academy: 18-inch Dark Blue Platter, by Wood.
In the collection of Mrs. J. B. Neal, Easton, Pa.

WEST POINT MILITARY ACADEMY.

This famous Military School, which was started in 1802 by Colonel Jonathan Williams, has been used on the following pieces:

No. 1—West Point Military Academy, 13 inch dark blue platter, shell border, by Wood.

No. 2—West Point Military School, 18 inch platter, color usually pink, by Adams.

No. 3—West Point Military Academy, by Wood, (E.W. & S.) on a dish.



Transylvania University, Lexington, Ky.
8½-inch Dark Blue Plate by Wood.

TRANSLYVANIA UNIVERSITY, LEXINGTON, KY.

This was the first educational institution incorporated west of the Alleghanies, and dates from 1783. The building shown in the Wood views, the only ones known so far, was erected in 1817.

No. 1—Transylvania University, Lexington, Ky., 8½ inch dark blue plate, shell border, by Wood.

No. 2—Transylvania University, Lexington, Ky., plate in various colors by Wood (E. W. & S.)

UNIVERSITY OF MARYLAND.

This building, a view of which is found on a rare dark blue tea cup, is still standing. The cup has a foliage border and its maker is unknown.



University of Maryland: Dark Blue Tea Cup, unknown maker, from R. T. Haines Halsey's "Early New York on dark blue Staffordshire," by courtesy of Dodd, Mead & Co.

OXFORD AND CAMBRIDGE UNIVERSITIES.

In connection with these views of American Colleges and Universities, the collector of historical china will find it interesting to secure some specimens of the fine and also rare views of Oxford and Cambridge Universities. A whole set by J. & W. Ridgway is found in dark blue with views of these famous Colleges, different views being used on the different size plates, platters and dishes. From a decorative standpoint this English set by Ridgway is far superior to his American set, with its uninteresting border of rose medallions and its numerous views of Almshouses and Hospitals sarcastically called "Beauties of America."

The views so far known to us are:

All Souls' College and St. Mary's Church, Oxford.

Caius College, Cambridge.

Christ Church, Oxford.

Downing College, Cambridge.

King's College, Cambridge.

Library of Trinity College, Cambridge.

Pembroke Hall, Cambridge.

Radcliffe Library, Oxford.

Senate House, Cambridge.

Sidney Sussex College, Cambridge.

St. Peter's College, Cambridge.

Theater, Printing House, &c., Oxford.

Trinity College, Cambridge.

This list is incomplete, and now that English views on



All Souls' College and St. Mary's Church, Oxford: 20-inch Dark Blue Platter.
In the collection of Miss Josephine Clark, South Framingham, Mass.

dark blue are beginning to attract attention, will undoubtedly be increased in the future.

University College, the oldest Oxford College, is said to have been founded by Alfred, the Saxon king, but it is with Walter de Merton in 1249 that the peculiar organization of English Universities took life at Oxford and that a charter was granted.

Among the old and best known Oxford Colleges are: University College, founded in 1249, rebuilt in the seventeenth century and again in 1850, Balliol (1263), Merton (1264), Oriel (1325), rebuilt in the seventeenth century; Queen's (1340), rebuilt recently; New College (St. Mary Winton) (1380), Lincoln (1429), All Souls (1437), St. Mary Magdalen (1458), Brasenose (1509), Corpus Christi (1516), Christ Church (1524), the most famous of all, founded by Cardinal Wolsey; Trinity (1554), St. John (1555), St. Edmund Hall (1559), Jesus (1571), Wadham (1613), Pembroke (1624), Worcester (1714).

Among Cambridge colleges may be mentioned: St. Peter's (1284), the oldest of all; Clare (1326), Pembroke (1347), Corpus Christi (1352), King's (1440), St. Catharine's (1475), Jesus (1497), Christ's (1506), St. John's (1516), Magdalen (1552), Trinity (1546), the largest English college; Caius (1558), Sidney-Sussex (1596), Senate House (1730), in which all degrees are conferred; Downing (1807).



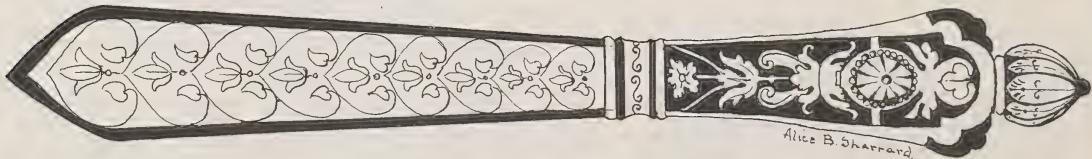
Eton College: Pitcher and Wash Bowl, by E. & G. Phillips.

ETON COLLEGE.

Eton College was founded by Henry VI. in 1440, in close proximity to Windsor. The dark blue view here illustrated is by E. & G. Phillips of Longport, who do not seem to have manufactured much for the American trade, as only this view and an American subject on cups and saucers (Franklin's tomb) are so far known with their mark.



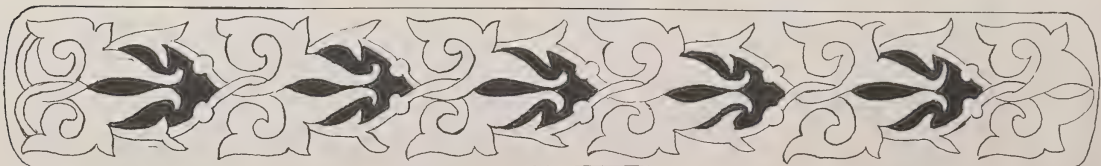
Alice B. Sharrard.



Alice B. Sharrard.



Alice B. Sharrard.



Alice B. Sharrard.

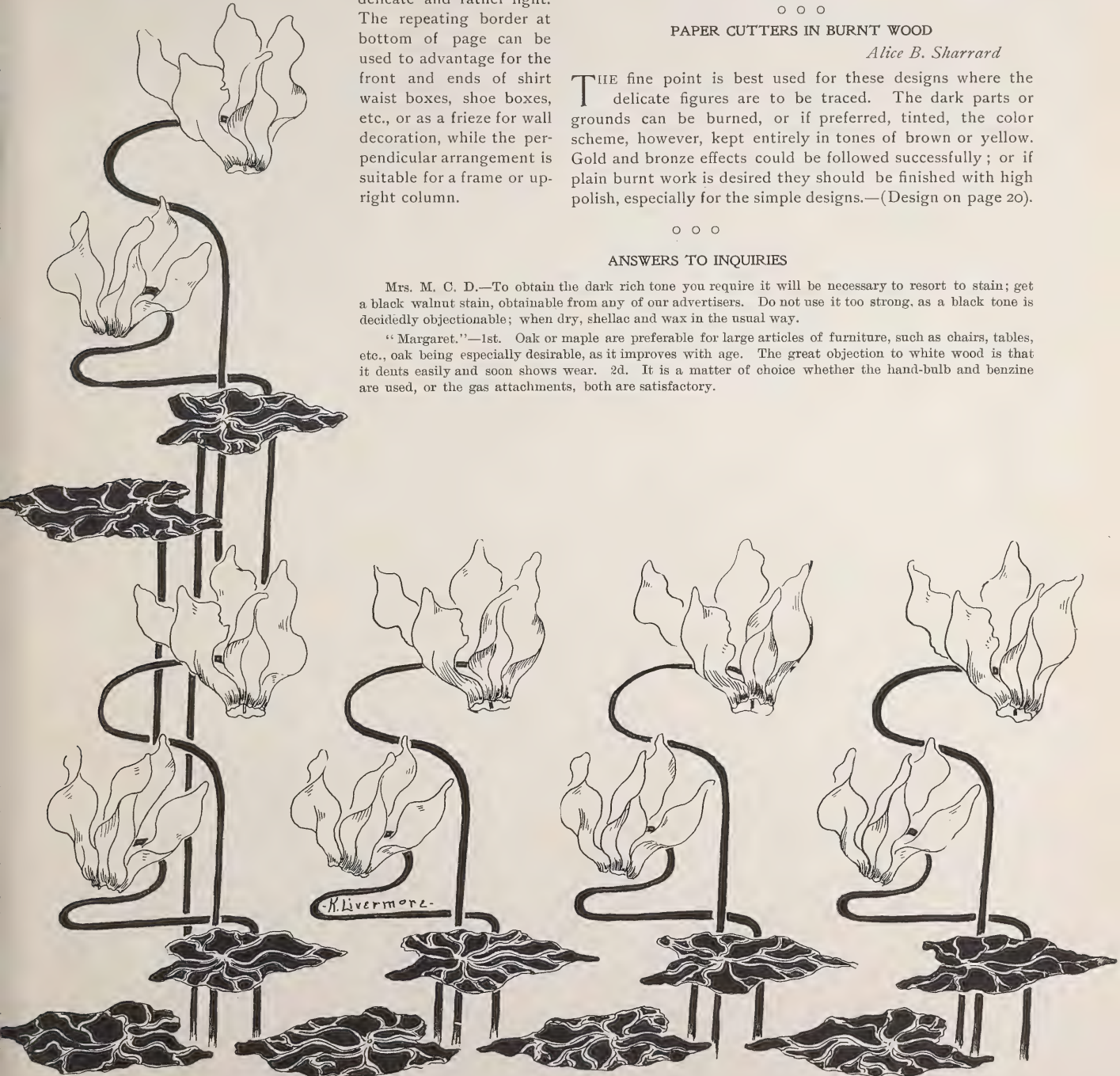
PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

TREATMENT OF THE CYCLAMEN

Katherin Livermore

THE cyclamen is a dainty flower and should be treated accordingly, using delicate outlines and shading with fine lines, using a sharp etching point. Keep the background delicate and rather light. The repeating border at bottom of page can be used to advantage for the front and ends of shirt waist boxes, shoe boxes, etc., or as a frieze for wall decoration, while the perpendicular arrangement is suitable for a frame or upright column.



TREATMENT FOR CHESS BOARD

Katherin Livermore

THIS design is well adapted to carving, but if it is to be burned only, burn the outlines very strongly, then keeping the point very hot and using the flat side, burn the background out very deep and strong, leaving the ornament in relief; this gives an effect very similar to wood carving; shade the ornament as indicated; this, of course, is for the border; the centre of board should be burned flat. (Design on page 22.)

o o o

PAPER CUTTERS IN BURNT WOOD

Alice B. Sharrard

THE fine point is best used for these designs where the delicate figures are to be traced. The dark parts or grounds can be burned, or if preferred, tinted, the color scheme, however, kept entirely in tones of brown or yellow. Gold and bronze effects could be followed successfully; or if plain burnt work is desired they should be finished with high polish, especially for the simple designs.—(Design on page 20.)

o o o

ANSWERS TO INQUIRIES

Mrs. M. C. D.—To obtain the dark rich tone you require it will be necessary to resort to stain; get a black walnut stain, obtainable from any of our advertisers. Do not use it too strong, as a black tone is decidedly objectionable; when dry, shellac and wax in the usual way.

“Margaret.”—1st. Oak or maple are preferable for large articles of furniture, such as chairs, tables, etc., oak being especially desirable, as it improves with age. The great objection to white wood is that it dents easily and soon shows wear. 2d. It is a matter of choice whether the hand-bulb and benzine are used, or the gas attachments, both are satisfactory.



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MISS EDITH H. LOUCKS	✽	✽
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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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Some Leading Agencies of Ceramic Studio.

We take pleasure in mentioning a few of the leading agencies for the sale of the KERAMIC STUDIO, where, also, subscriptions may be placed:

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KERAMIC STUDIO

Vol. IV, No. 2

NEW YORK AND SYRACUSE

June 1902



THE staff of the KERAMIC STUDIO thanks its patrons for the many encouraging letters just received upon its third anniversary. We recognize our responsibility in issuing the magazine and try to keep in mind those decorators and students who are remote from the art centers, and who find it impossible otherwise to obtain instruction, or to see interesting porcelain or pottery.

We are particularly interested in any new (or old) Ceramic movement and watch with gratification the great wave of "Ceramic ambition" which is manifested by the appearance of schools and potteries, where something beyond the commercial side is taught; such as the Newcomb School of Pottery, the Volkmar School of Pottery, the Alfred School, etc., where students may be received and where they may learn the scientific character of pastes and glazes, as well as true decorative principles.

All this studying and experimenting must lead to interesting results and we are content if in any way we are instrumental in bringing about such a consummation.

With our two magazines, OLD CHINA and KERAMIC STUDIO, our intention is to reach, not only decorators, designers and firers, but collectors, dealers and those who are taking up the subject of porcelains and pottery as a scientific study, that they may appreciate not only modern work, but also the products of old potteries, specimens of which can be found only in private collections or museums, or at exhibitions and sales.

In mapping out a course of study individually, or for classes or clubs, the subjects of old porcelain and pottery should surely be included, as these show in many instances the manners and customs of people long since passed away. The study of the scientific side, of the pastes and glazes and curious decorations, is of absorbing interest and we shall endeavor to give the best information and illustrations obtainable on these subjects.

Many more art treasures from Europe and the far East may be brought here later on, as there is a bill in preparation to be brought before Congress, to the effect that *objects of vertu* not less than fifty years old may be brought over free of duty. This has been approved by artists, and the different societies composing the Fine Arts Federation, and was instigated by such men as Carroll Beckwith, Kenyon Kox, Daniel C. French, Herbert Adams and Frederick Dielman. There is a committee appointed to push the matter at Washington.

The competition in Naturalistic color studies has been very satisfactory in its results. Though there were comparatively few studies presented, all had merit, although those executed in water color were in most cases rather too broad in treatment for application to china. The leaving of white backgrounds in many cases detracted from an otherwise satisfactory effect, and in most a lack of centering of interest was the chief fault.

Two first prizes were awarded, one to Miss Jeanne Stewart, of Chicago, for an excellently executed study of Blackberries and wild Roses; the other to Mrs. Teana McLennan Hinman, also of Chicago, for a study of Daffodils. The second prize was awarded to Mrs. Mary Alley Neal of New York for a study of Primula. These studies will all be given as color supplements to KERAMIC STUDIO. Miss Stewart's design was carried out on a china panel according to the regulations of the contest. The other two were in water color but were so excellent that we decided to waive the consideration of the medium in order that our subscribers might have the benefit of the good studies of flowers.

We consider two panels worthy of special mention: The study of single Violets by Miss M. Helen E. Montfort and Nasturtiums painted by Miss Alta Morris. We will give half-tone reproductions of these in KERAMIC STUDIO. Other studies worthy of mention are Red Roses, Currants, Ox-eyed Daisies by Mrs. McLennan Hinman; Roses and Morning Glories by Miss M. M. Erdmann, of Bethlehem, Pa.; "Love in the Mist" by Miss Jessie Ivory of Watertown, N. Y. The first two will be reproduced as color supplements at a later date. We trust that we will receive as good black and white naturalistic studies for the competition which closes June 25.

We hope that those of our friends and subscribers who work in Historic ornament will exert themselves to send some really good designs for the competition closing June 25th. We have few really good designs for this class.

We are disappointed in the League exhibition at Wynne's. So few pieces that we can hardly call it an exhibition, but there are several very good things, which we hope to give next month, as at the time of going to press the work was still coming in. Next year there should be interest taken by all of the advanced workers.

TREATMENT FOR WILD ROSES.—(Supplement.)

E. Louise Jenkins

THE lighter wild roses should be painted with Rose, with shadows of Rose and Copenhagen Gray. The darker ones are Rose, shaded with Ruby, and with the gray shadows of Ruby and Brown Green.

The lighter portion of the background is of Copenhagen Gray, with occasionally a little touch of Copenhagen Blue, and for the pinker tones use Light Violet of Gold. The yellow tones are of Lemon Yellow with retouchings of Egg Yellow and Yellow Ochre, and a little Meissen Brown in darkest places. The Greens are Moss Green, Brown Green, and Dark Green. A little Dark Brown adds warmth and strength in darkest portion.

Powdering over the background and some of the indistinct roses and leaves with the ground colors, will give harmony and atmosphere.



PLATE DESIGN—ANNA B. LEONARD

THE color scheme is green, three shades, gold and cream white. Divide the plate into six parts, or five if the plate is smaller, (but never four). For the darkest leaves use Apple Green and Mixing Yellow, half and half, and then add Emerald Stone Green (Lacroix) and Brown Green—to this add a little aufsetzweis, possibly an eighth, to give body to the color—but it must be used very flat, just as color is used.

The space under the lilies is filled with gold, which stops

at the stem of the lilies, and at the outline of the large leaf.

The space between the stems and the small leaves is filled with a pale shade of green, Apple Green and Mixing Yellow, with a touch of black and a little flux, but no enamel.

This same shade is used in the large space formed by the two large leaves.

For the green shade in the smaller space which surrounds the upright spray of lilies, use a mixture of Apple Green and



WILD ROSES—MISS E. LOUISE JENKINS

Mixing Yellow, with a touch of Chrome Green, 3b, and Black.

The wide band on the rim is the same shade of green as the leaves and stems; the narrow inner band is of gold.

The lilies are cream white enamel, made of Aufsetzweis two-thirds, and Hancock's hard enamel one-third. To this mixture add a little flux and a touch of German Yellow, Brown and Black, which should fire with a creamy tint, taking away the pure white tone, which does not look as well in this color scheme.

The whole design is outlined in Brunswick Black, with enough Pompadour Red to give a warm brown tone, but not red. This same design may be carried out in green lustre and gold, using the design in gold, and the background in lustre.



TREATMENT FOR CUP AND SAUCER

Edith H. Loucks

THE treatment for this cup and saucer is simple. Trace in design very carefully, then color background a grey blue, use Ruby Purple, Dark Blue (Lacroix), Deep Blue Green and a little flux. For a deeper tone, use the same colors and fire a second time.

IN THE STUDIOS

Mr. A. B. Cobden's sixteenth annual exhibition of china painting, showing the work of his pupils for the past season, was held on May 15th, 16th and 17th, at his studio, 13 South Sixteenth street, Philadelphia.

Mr. Charles Volkmar will keep his pottery at Corona, L. I., open to students this summer during July and August. This will be a fine opportunity for teachers in and about New York to spend a profitable summer in keeping abreast of the popular movement toward underglaze work.

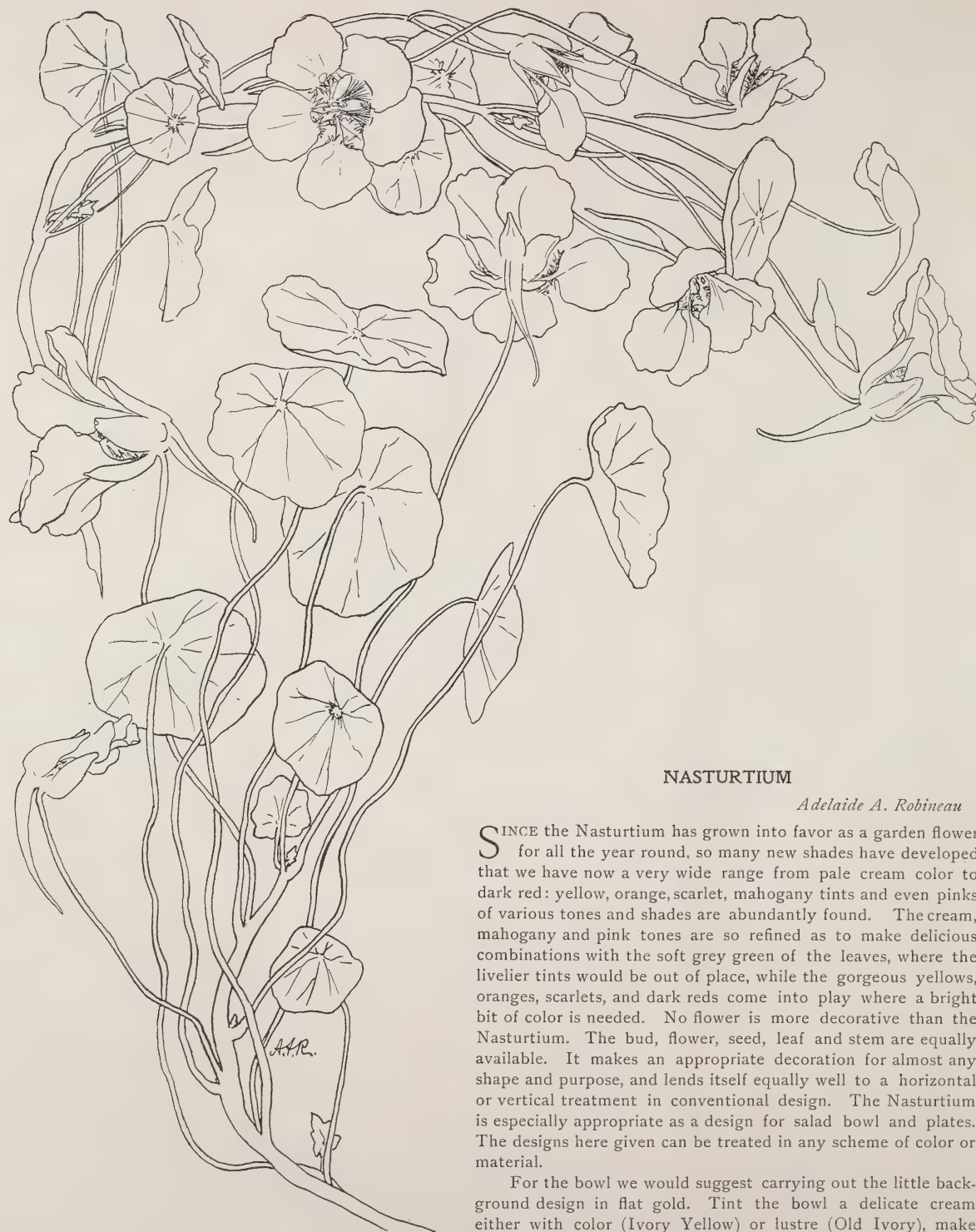
Mr. Franz Bischoff has sent out an interesting circular announcing the re-opening of his classes in china and water color painting at Dearborn, Mich. It is illustrated by two fine half tones of Mr. Bischoff's artistic studio with himself at work.

Mr. Marshal Fry and his mother, Mrs. T. M. Fry, will be at the Alfred School of Ceramics this summer. Mrs. Fannie Rowell of New York and Mrs. Katherine Cherry of St. Louis will also teach at the Alfred Summer School.

Mrs. Vance Phillips will take with her to Chautauqua this summer Miss Emily Peacock of Brooklyn as an assistant in design and pottery work. Mrs. Sara Wood Safford will be with Mrs. Phillips again at Chautauqua. She is at present in California making new studies of flowers.



CUP AND SAUCER—EDITH H. LOUCKS



NASTURTIIUM

Adelaide A. Robineau

SINCE the Nasturtium has grown into favor as a garden flower for all the year round, so many new shades have developed that we have now a very wide range from pale cream color to dark red: yellow, orange, scarlet, mahogany tints and even pinks of various tones and shades are abundantly found. The cream, mahogany and pink tones are so refined as to make delicious combinations with the soft grey green of the leaves, where the livelier tints would be out of place, while the gorgeous yellows, oranges, scarlets, and dark reds come into play where a bright bit of color is needed. No flower is more decorative than the Nasturtium. The bud, flower, seed, leaf and stem are equally available. It makes an appropriate decoration for almost any shape and purpose, and lends itself equally well to a horizontal or vertical treatment in conventional design. The Nasturtium is especially appropriate as a design for salad bowl and plates. The designs here given can be treated in any scheme of color or material.

For the bowl we would suggest carrying out the little background design in flat gold. Tint the bowl a delicate cream either with color (Ivory Yellow) or lustre (Old Ivory), make leaves and stems a warm brown, using Meissen and Yellow

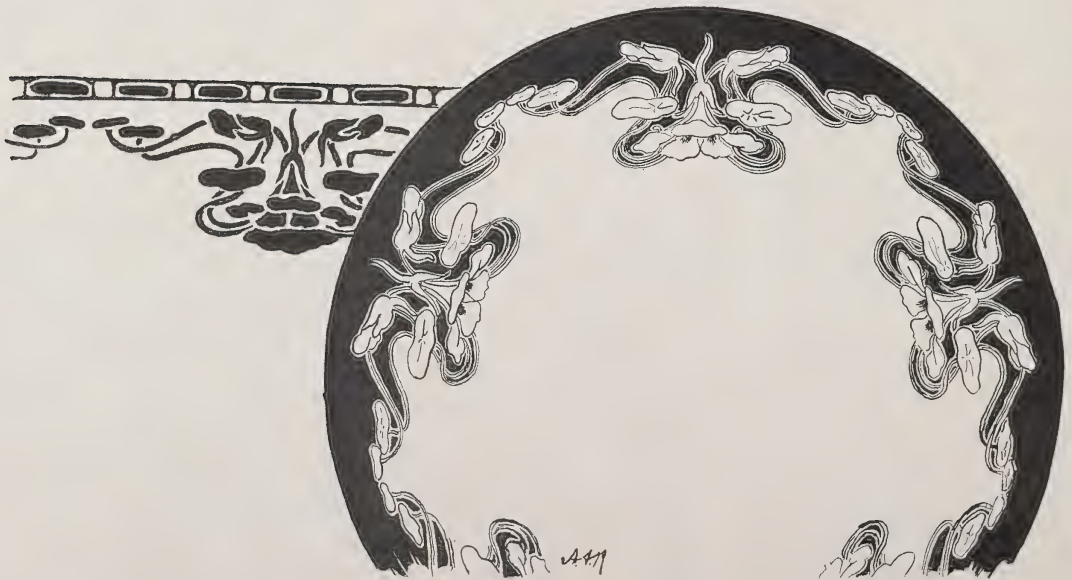
Brown. The flowers should be in flat color—either yellows verging to orange or orange verging to red. Albert Yellow, Yellow Brown, Coral Red, Flame Red, Yellow Red, Blood Red, Pompadour and Red Brown are all suitable colors; a touch of Ruby Purple would not be amiss for dark red Nasturtiums. If lustres are used the proper colors would be Yellow, Orange, Orange over Ruby, Orange over Rose, Brown and Yellow Brown. Outline in Black, Brown or Gold.



Nasturtium Design for Salad Bowl
 Adelaide Alsop-Robineau



SALAD PLATE



CUP AND SAUCER

A quite different effect can be obtained by carrying out the design in varying tones of Copenhagen Grey and Blue, or Copenhagen grey for flowers and Grey Green or Celadon for leaves, etc., with or without a darker outline. The darker background at edge may be tinted or painted in one of the tones. The salad plates should be in the same color scheme as the bowl.

The design for a cracker jar suggests a treatment of dark or Copenhagen Blue on white. Any other monochromatic treatment would be suitable. This design can also be adapted to a tobacco jar—we suggest carrying out the design in black or red or vice versa either with color or lustre. In lustre the red is made by washing orange over fired Ruby. The jar might also be tinted Light Green lustre, the design painted in black or purple lustre, covered in the second fire with dark green lustre—outlines in Black paint.

The little design for cup and saucer can be treated in any of the ways mentioned or carried out in different colored golds and bronzes with black outlines. Many other combinations of color, etc., will suggest themselves to the decorator. These schemes are presented not as absolute, but as guides only and suggestions.



CRACKER JAR.



STONEWARE

MILET

FRENCH POTTERY

WE have received some time ago in answer to inquiries about the latest work of French potters, a letter from Dr. Chaussegros, who was formerly a resident of New York and is an enthusiastic experimenter in pottery work. Dr. Chaussegros writes:

"I have been too busy lately to give much time to pottery, but I hope to soon be able to do some more underglaze decoration, which in my opinion is far superior in general effect and for the harmony of colors to overglaze painting.

"Grès flammé (flamed stoneware) has been in great vogue for the last few years. It is remarkable for delicate tones and harmony of color. It brings good prices, although, not being very showy, it does not appeal to the

general public, but only to cultured people having a certain artistic education.

"The lustres of different colors which Clement Massier has so cleverly used, and he has many imitators, are, I think, obtained from gold, Massier's lustres are at any rate. However, copper mixed with the glaze as protoxide and heated in a sufficiently reducing atmosphere, gives a great variety of colors and iridescent effects of every shade. I sent a sample of red lustre of copper to Mr. Volkmar last year, and you mentioned it in KERAMIC STUDIO, but took it for red of copper. Red of copper can be obtained with the same glaze mixture, if the pieces are in contact with the flame, but this contact must be avoided to obtain red lustre of copper.

"The decoration of faïences *demi grand feu* (medium hard fire), which gives such a variety of beautiful colors, especially the fine turquoise tones obtained with copper, is nearly out of fashion. T. Deck's faïences which were so much in vogue a few years ago, had only a silver medal in the last Exposition, because they were *demi grand feu*, and only *grand feu* faïences are wanted. I think that this is an excessive fad, and I am told that the *demi grand feu* decoration has a good chance to become again fashionable after a while.

"Interior decoration with faïence tiling is done now on an enormous scale. These tiles are fired *grand feu*. Decoration with old tapestries is left almost entirely to cafés and other public establishments and is replaced by beautiful keramic decorations, some of these tilings being very large and decorated with all kinds of subjects. It is certainly a cleaner, more durable and hygienic decoration than tapestries, which are nests of dust and germs.

"As to overglaze painting, it is limited to ordinary table ware, coffee cups, a few small vases in the Vienna style, but very, very little of it. Underglaze decoration is the proper medium for the Neostyle or Art Nouveau which is so much liked at present.

"Are tastes the same in the United States, especially in New York? What are they doing in lustres and in grès flammés? Are lustres manufactured in New York and do they make them from copper or gold? Are grès flammés selling well, and what are the wares most in demand?"

To these questions of Dr. Chaussegros we can only answer that we know of very little done so far in this country on the lines followed by French potters. Rookwood and Grueby wares are not *grand feu* faïences, neither are Volkmar's faïences, among individual workers. It is claimed that Mr. Tiffany, the maker of the beautiful Favrite glass, is experimenting in pottery, and it is very probable that he is not following beaten paths and that we will see sooner or later some striking and artistic potteries come out of his kilns. But so far nobody knows



STONEWARE

A. DAMMOUSE

in what direction his experiments are carried. We do not hear of any *grés flammés* made here; Mrs. Frackelton has made interesting stoneware work, but not of the *grand feu* decoration. As to lustrés, there is evidently among French potters a use of gold and copper oxides in high temperature and in a reducing atmosphere (that is with the pieces of pottery protected from contact with air) which is very little known to our decorators. The only lustres we know are the imported liquid lustres, which our overglaze decorators have used freely lately and in some cases with very good effect. There is in this country a big field of experimentation for the individ-



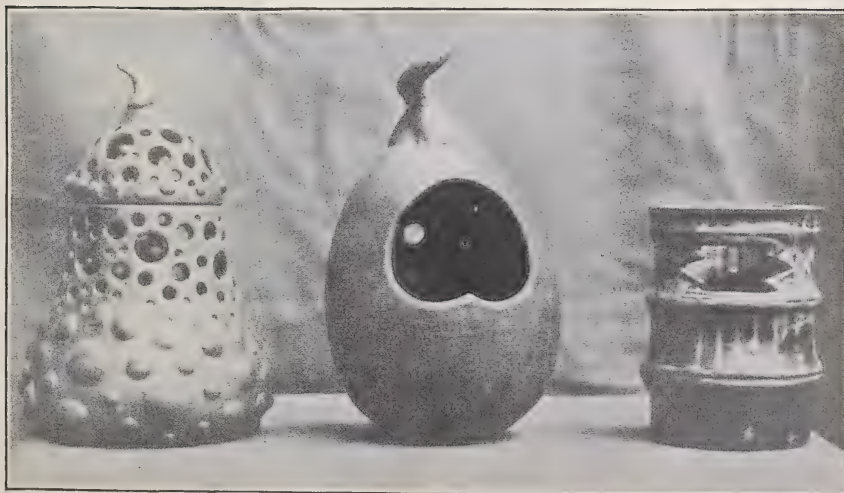
STONEWARE

DALPAYRAT



STONEWARE

DELAHERCHE



STONEWARE

JEANNENEY

ual worker who will have the courage to give up the overdone overglaze decoration and turn his attention to pottery and underglaze work. The many schools of Keramics which have been opened lately will give him the necessary fundamental instruction, and the important question of firing is partly solved by the recent manufacture of house kilns capable of standing high temperatures. That an important movement in that direction is already well under way there can be no doubt, and before long the production of fine artistic potteries by individuals will not be confined to European countries.



NASTURTIUMS—SARA WOOD SAFFORD

NASTURTIUMS—Sara Wood Safford

Treatment by Miss M. M. Mason

THE Yellow Nasturtiums are painted with Lemon or Albert Yellow, shaded with Neutral Yellow and Brown Green. The darker markings are put in with a mixture of Blood Red and a little Ruby. The flowers of deeper color may be painted with Albert Yellow, using Yellow Brown and Brown Green in shading thin, with touches of carnation on the edges; or, again, a very good effect is obtained by painting them with Carnation and flushing with Albert Yellow and Yellow Brown in the second fire. For the deep crimson variety, a mixture of Ruby and Blood Red can be used effectively.

For the leaves use Russian and Yellow Green in the lighter ones, and Brown Green, Dark Green, Hair Brown and Ruby in the darker ones.

The background should repeat the colors of the flowers, so one should use for the lighter parts surrounding the flowers Yellow Brown, blending into Brown Pink, Hair Brown and Brown Green, etc. When dry after the first painting, dust with the same colors used in painting, allowing the reds, Brown Pink and Carnation to blend over parts of the flowers and leaves to give the whole a soft warm tone.

The same palette is used in retouching, using possibly more of the browns and dark greens.

DESIGN FOR VASE—(Second Prize)

Russell Goodwin

GROUND sage green; leaves a yellow green; stems a darker green; flowers pale pink or grey blue with yellow centers; or, ground cream tint; flowers a greyish pink; leaves, etc., a grey green; centers of flowers yellow; outline or not, as desired. Band at top a grey green. This can also be treated in a monochromatic color scheme or in gold and bronzes.

CLUB The Denver Mineral Art Club held its annual reception and exhibition at the Brown Hotel. Each member decorated a plate, using the Columbine flower (State flower) as a motif, a popular vote deciding the best one. There was also a loan exhibition of pottery in connection with the club exhibit.

The Brooklyn Society of Mineral Painters gave an exhibition of decorated porcelain May 6th.

The New York Society of Ceramic Arts held its May meeting at the Waldorf-Astoria, as the time of election of officers has been changed to April instead of January.

The Jersey City Club is to pay a visit to the Metropolitan Museum for the purpose of studying the old porcelains in the Garland collection, recently purchased by Mr. J. P. Morgan.

The following were elected to office at the April meeting of the New York Society of Ceramic Arts: President, Mrs. Lois Andresen; First Vice-President, Miss Maude Mason; Second Vice-President, Mrs. Thomas Fry; Third Vice-President, Mrs. Hattie Osborn; Recording Secretary, Miss Elizabeth Mason; Corresponding Secretary, Mrs. Sara W. Safford; Treasurer, Mrs. Evelyn De Witt; Chairman of Art, Mr. Marshall Fry; Chairman of Eligibility, Mrs. Mary Alley Neal; Chairman of Finance, Miss Frances Marquard; Chairman Printing and Press, Mrs. E. Burritt Hinsdale.

VASE
RUSSELL
GOODWIN



DESIGN FOR SALAD BOWL

Rockwood Moulton

THE bowl is about two inches deep with a flat rim which the border design just fills. The color to be used is Lacroix Delft Blue. The design in the border is white (china) on a blue background. The balance of the design is blue on the white china background. The color is put on in two heavy washes—the second applied as soon as the first is dry. Fire only once. The effect is a very deep rich color. It is risky, however, to put on so much paint, as it is in danger of blistering during the fire. It will be safer to fire it between the first and second washes.

FOR BEGINNERS

THE greatest mistake is to undertake difficult work at first. The simple designs are, after all, more beautiful, for there is something in simplicity that appeals to every one. Beginners are apt to want every thing they ever have seen applied immediately to their first piece—lustres, enamels, paste, gold and color. There is just a little drudgery at first until a certain amount of technique is acquired, for instance, it is well to learn first how to tint, both in dusting a color on and putting it on wet. Many beautiful things may be made just with plain colors and gold bands, or bands of color and gold, or alternate panels of color and gold. One of the richest and most satisfactory sets of coffee cups the writer has ever seen was done in deep shade of green bands with gold bands below, wide gold band inside and gold handles. After learning how to tint, then try to master paste for raised gold, which in combination with color is endless in effects. Then try putting on a design and outlining in black, or gold or any color desired. Outlining will seem difficult at first, but practice makes perfect. If the line wavers, it does not make so much difference as a line that is thick in one place and thin in another. A wavy line may show strength, but an uneven thickness is bad in all ways. After the outline is accomplished try filling in the design with flat washes of color, or gold, or lustre. Then try for the enamels, thin floating washes of enamel give more body or texture than mere color alone. If painting naturalistic studies try first to paint in monochrome until familiar with the stroke of the brush, then try for polychrome decoration, or a number of colors, but we hope at the same time every student will have some knowledge of composition and design, so that each will understand the appropriateness of the decoration. Porcelain decoration now is different from that of a few years ago, when a spray of flowers and a butterfly was considered the acme of artistic success.



SALAD BOWL

ROCKWOOD MOULTON

NASTURTIUMS (Page 36).

Mary Alta Morris

FOR central flower use Lemon Yellow in light part, shading with Albert Yellow, and Yellow Brown; Yellow Red for darkest markings. Use Ivory Yellow for light flower just below, shading with Flesh Red and Pompadour for dark touches. The dark flowers are put in with Carnation in light part, shading in Pompadour then Blood Red. Use a little Purple and Black with Blood Red for darkest markings in the flowers on the right.

For leaves use Apple, Moss, Shading and Brown Greens. Wash indefinite ones in back, ground while wet in same color. Background is Copenhagen Grey and Apple Green mixed for upper left side, using more Apple Green below. Shade into Copenhagen Blue on upper right side, using Blood Red with touch of purple and black blending into indefinite flowers. Use Yellow Brown under the flowers in centre of panel, adding Brown Green as it approaches the edge and Dark Brown for darkest part of background on the right. Dust with same colors. In retouching use a little grey in some of the petals of yellow flowers. Strengthen all the dark parts. Glaze some of the light leaves with Moss Green. Use a little Russian Green in places. Study the harmony of the pieces as a whole, using light washes of color in places showing reflection from flower, adding here and there some strong accents where needed to make design more definite.

At a meeting of the New York Society of Ceramic Arts on May 12th the members decided to hold a sale in December and an art exhibition in the spring. Mary Chase Perry spoke on pottery, showing that in the near future the artistic development already begun in many of the potteries was sure to improve the commercial output. That this uniting of the two interests was not only essential, but healthful to both. Miss Perry also spoke of having noted that arts and crafts societies seemed more interested in pottery than ceramic societies. She urged the latter to foster all interest kindled and to consider it worth while to make the form, prepare the glaze, fire the piece, and then decorate it with overglaze color and so have the whole process.

NOTES

F. B. Aulich sailed on May 6th on Steamer Phoenicia for Carlsbad, to which place he goes for rest and treatment, seeking to recover his health.

For the fourth season the Cape Cod School of Art will resume its sessions next summer with Mr. Charles W. Hawthorne as instructor. The season will begin on June 15th and last until October 1st.



NASTURTIUMS—MARY ALTA MORRIS—Mention in Color Competition—Treatment page 35

LEAGUE NOTES

The annual meeting of the League was held in New York, May 8th, and was attended by about thirty members. The delegates and proxies numbered seventeen and represented clubs from the following places: Augusta, Maine; Bridgeport, Conn.; Brooklyn, San Francisco, Chicago, New Hartford, N. Y.; Pittsburg, Jersey City, Denver, Boston, New York, Portland, Maine, and Providence, R. I.

A brief account by presidents of clubs or their representatives was made of the year's study course. These accounts were an inspiration and one of the best features of the meeting. An interesting discussion arose on the subject of receiving all the work presented regardless of merit, provided only it conformed to the requirements. Some members felt there should be judges selected from outside of the League who should reject pieces not up to a fairly good standard, believing it would be detrimental to the League's interests to let indifferent work go out as its educational exhibition. Other members held to the view that all work sent conforming to specifications should be regarded as equal in this exhibition and having the same right to exhibition privileges, and further that poor painting was often quite as encouraging to students as the best, perhaps even more stimulating. Miss Perry of Detroit, advanced so many good arguments in favor of receiving and exhibiting all conforming articles that her logic and the truth of her statements won the approval of almost every member of the assembly, with the result that no work presented was excluded for lack of merit. Exclusion in all cases was from a failure on part of

member to send only a vase, No. 405—Ceramic Belleek—a plain rim plate or a portrait head.

The delegates assembled elected six Board members as follows: Miss Ida A. Johnson, Brooklyn; Miss Mary Perry, Detroit; Mrs. Catherine C. Church, San Francisco; Mrs. Caroline L. Swift, Boston; Mrs. Lois E. Andresen, New York; Mrs. L. W. Holcomb, New York.

The delegates expressed regret that the president had found it necessary to resign, and all joined in approving of the year's plans for the annual exhibition, the success it promises to be and in the acquisition of four new clubs. Mrs. Vance-Phillips desired to have her place filled as soon after the annual meeting as this could be done without detriment to the League. Accordingly immediately after the adjournment of the annual meeting the president called the newly elected Board together for its first session. Mrs. Holcomb was elected Temporary Chairman of Advisory Board. Miss Ida A. Johnson, former Chairman of Educational Committee, was nominated for the office of President, and by unanimous consent appointed by the Board, according to the provision of the constitution. The meeting adjourned just as Miss Johnson arrived, she having been detained by important business. The surprise of being greeted as president was indeed great, but surrounded by loyal friends and in an atmosphere full of enthusiasm for the League, Miss Johnson yielded with reluctant but charming grace. The League is to be congratulated. The educational movement will be in no way interrupted, but every effort will be put forth to correct any errors that may be lurking undiscovered

in the seemingly ideal plan of bringing to each club something of the best its sister clubs have to offer.

With an abiding interest in the League, with sincere thanks for the privilege you have given me to serve you, and trusting I have merited in some degree your favor, I am yours sincerely,
L. VANCE-PHILLIPS, Retiring President.

TREATMENT FOR BOAT AND WAVE DESIGN

Miriam Saunders

TINT border with light shades of green celadon, shading the wares with deeper tones of the same, and drawing outlines in darker green or black.



BOAT AND WAVE DESIGN—MIRIAM SAUNDERS—Mention

DESIGN FOR SMALL PITCHER

Mable C. Dibble

SKETCH in four panels in India ink, then put on a thin wash of blue, the same mixture as for enamels, only leave out the Aufsetzweiss—use a little tinting oil—lay it as smoothly as possible, not padding. When dry, outline the panels with two lines of red, Capucine Red two-thirds, Deep Red Brown one-third, also the border at top and design in center of panel. If handle is to be blue, put wash of the dark blue on for first fire, or gold, if gold handle is preferred. For second fire tint the panels light blue, Deep Blue Green with little Apple Green, and touch of Brunswick Black. The bands at top and base, and forming panels, fill in with gold, also the oblong surrounding the center flower. The flower itself is of pink and turquoise enamels, alternating, the four small flowers at top and base light blue, the other small flowers pink, the dark spaces dark blue enamel.

The design at top of pitcher can be either dark and light blue enamel, or dark blue and gold.

The first step after the first fire should be to go over the blue background with the same color, Dark Blue, Deep Purple and Brunswick Black, adding one-eighth Aufsetzweiss, thin with turpentine and float the color on.



TILE IN BLUE CAMAIEU—EMILY F. PEACOCK



No. 1 No. 2 No. 3
Bristol Figures. Nos. 1 and 2 have the impressed cross, No. 3 the blue cross.
Collection of Mrs. C. C. Varney, Brookline, Mass.

THE COLLECTOR BRISTOL

AMONG all the English pottery and porcelain none seems quite so difficult to positively determine as the Bristol. Much of the ware, both the Delft and the porcelain, bore no mark whatever. The enamel on the pottery is very hard and rarely chips off like most other kinds of Delft. The decoration is almost always in greyish blue, with a little green, and sometimes you will also see a little yellow. Many people and I might say almost all collectors who have not given the subject some study, will confound the Bristol with the Leeds pottery. The color, however, is entirely different and the misleading is almost always done by the dealer, who either doesn't know or who has much more Leeds on hand than Bristol, and assures the collector that a piece is Bristol, when it is unquestionably Leeds.

Mr. Owen's mention of the earliest pottery was that of 1697 at Bristol, but not until 1735 were plates, dishes, etc., made. All collectors, of course, have heard of the famous "Hannah Hopkins Christening Bowl," dated 1752, which is in the Edkins collection. The Bristol Pottery produced a great number of bowls or basins, as they were called, and most

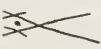


Bristol Pottery Plate. Marked with the usual cross in brown.
Collection of Mrs. C. C. Varney, Brookline, Mass.

of them are decorated in small Japanese or Chinese flower design. The marks on the pottery differ, although the cross almost always appears, sometimes with a numeral underneath, as

7 or 23

and oftentimes a cross with numeral and dot as: 9. I believe genuine pieces are rare in this country, although more pottery is seen than porcelain. Bristol porcelain which was


made by Richard Champion during a period of not more than eight years or perhaps nine and not since 1782, is all very beautiful. His first patterns were imitations of the Chinese blue on white and are rarely marked. Later on was produced most beautifully decorated china similar to the Dresden patterns and with much gold, indeed there are pieces of Bristol china which bear the mark of crossed swords, with the addition of a distinct dot, thus:  which might very easily be taken for Dresden. The Bristol porcelain is more creamy white, however, than the Dresden, which is a brilliant white and not so soft and beautiful as the Bristol.

Champion produced some fine figures, many of which bear the cross mark in blue and some the impressed cross, while many, and fine specimens too, were not marked at all.



Bristol Porcelain Figure. Cream color with delicately colored decoration. Collection of Mrs. C. C. Varney, Brookline, Mass.



Bristol Pottery Bowl. Marked in brown thus: 
Collection of Mrs. C. C. Varney, Brookline, Mass.

I often see Bristol figures, but rarely the china. It would be very gratifying to find a good specimen of the china, genuinely marked, and with the Dresden pattern of decoration, to add to my small collection. A notable feature of the Bristol works was the production of plaques decorated with raised bouquets of flowers and wreaths in biscuit finish—these, however, were not placed on the market, but were made for royal gifts and souvenirs.

Mr. Hugh Owen in his book on Bristol Pottery mentions a tea service which is in a private collection as the most beautiful specimen that Champion ever produced. This service is profusely and massively gilt in both dead and burnished gold and wreaths of laurel in green. Each piece bears a monogram S. S. formed of wreaths of roses in pink and gold. The mark on this service is the usual cross in red. Owen also mentions several other fine specimens of Bristol china, none of which are in this country, however.



Bristol Porcelain Cup and Saucer. With cross and date 1777 in red (not pink).
Collection of Mrs. C. C. Varney, Brookline, Mass.

I must before closing describe a cup and saucer which has just been brought to me for inspection. It is undoubtedly Bristol china, not the finest, decorated with a pattern which resembles palm leaves in blue on white—the blue is the same



Bristol Porcelain Cup and Saucer. Marked with the cross in brown.
Collection of Mrs. C. C. Varney, Brookline, Mass.

shade as that formerly used at the Worcester potteries, and the mark is the usual cross with initial B. underneath in blue. This is the first piece of china I have seen with the mark in blue, what other pieces I have seen bore the mark or marks in either red or brown, and occasionally in black.

MRS. C. C. VARNEY.

To the illustrations of Bristol pieces from Mrs. Varney's collection, we add the illustration of an interesting toy tea set, which, in the opinion of both Mrs. Varney and Mrs. Mary C. Ripley, of New York, is very probably Bristol. The little cream jug alone is marked, and it has the blue cross. Wavy round marks at the bottom inside of the jug show that it was turned on the wheel, not cast in mould. In places where the glaze is sufficiently thin, close examination shows



Toy Tea Set, probably Bristol, decorated in blue, green and yellowish brown. Creamer marked with blue cross.
Collection of Mrs. Alsop-Robineau, Syracuse.

the body to be translucent, consequently a porcelain body, although on first examination the set would appear to be earthenware. Champion in his experiments used "all sorts and varieties of bodies, from 16 parts of clay and one of stone to four parts of clay and one of stone." This peculiar composition of the paste, the fact that the creamer was turned, not cast, and in addition the blue cross mark, everything, according to Mrs. Ripley's opinion, seems to point to a specimen of early experimental Bristol, although the decoration is somewhat puzzling.—[Ed.]

• • •

LEEDS

FROM a collector's standpoint, the word "Leeds" does not apply to the ware of a special factory, but to the ware made in the northern part of England, in the district of Leeds of the county of York, which in the latter part of the eighteenth century and beginning of the nineteenth was an active center for the manufacture of earthenware. The Leeds Old Pottery, founded in 1760 by two brothers named Green, was the most important factory in the district, and the finest specimens of creamware may probably be safely attributed to it, but although the marks of "Leeds Pottery," or "Hartley, Greens & Co." are occasionally found, the bulk of the old Yorkshire earthenware is unmarked, and it is impossible to distinguish the products of different factories one from the other. It is a matter of little importance, as long as the ware of this Leeds district has general characteristics which mark it as unmistakably different from other English earthenware.

Leeds ware was imported to this country in large quantities in the beginning of the nineteenth century, but most of it being for common use and very light and frail, good and well preserved specimens are not very common. Although it is comparatively easy to identify, there seems to be much ignorance about it among collectors, and it is not unusual for them to call it Bristol.

The Leeds paste is extremely light and the glaze, as well on the white as on the creamware, has a more or less pronounced greenish cast which manifests itself by greenish deposits in the interstices, on bottom of pieces, near knobs, handles, &c. The decoration is varied, overglaze and underglaze painting, printed designs, raised work of the very best kind on some of the artistic Leeds creamware, somewhat crude and unfinished on the ordinary pieces. But however varied, Leeds decoration has general characteristics which it is difficult to define, but which, after one has become familiar with the ware, make it possible to recognize it almost at a glance. As a rule it is simple and from an artistic standpoint far superior to the decoration of the much better known Staffordshire pottery of the same period. The best specimens are real works of art and deserve much more attention from collectors than has been generally given them.

The first ware made at the Leeds pottery was a black glazed ware, which one must not confound with the unglazed black basaltes. A very good quality of black basaltes was later on made both at Castleford and at Leeds, in imitation of the Wedgwood basaltes. But the main production in the Leeds district at the end of the eighteenth century was an excellent creamware of fine glaze and in some cases most artistically decorated in raised work, some of the Wedgwood designs being often used. It is easily recognized on account of its light weight and of the peculiarities of the Leeds paste, which, being yellow, gives the glaze a slightly greenish or yellowish



LEEDS CREAMWARE.

Candlestick in the collection of Miss Frances C. Morse, Worcester, Mass. Butter Boat in the collection of Mrs. Emma de F. Morse, Worcester, Mass.

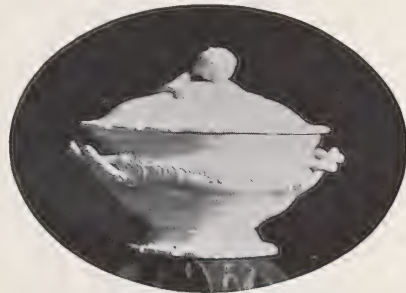
cast, not to be found in the Queen's ware of Wedgwood and others. It is in this group that will be found the finest specimens of old Leeds. We give here illustrations of two very interesting pieces, a candlestick and a butter boat in the collections of Miss Frances C. Morse and Mrs. Emma de F. Morse, of Worcester, Mass. The tureen with twisted handles belongs to the same group; twisted and braided handles are quite characteristic of Leeds, although they have been used elsewhere. Basket-work, that is, open work on plates, dishes, fruit baskets, &c., is frequently found on Leeds creamware,

and is especially interesting, as the perforations were cut out of the paste by hand, not cast in a mould, as is generally believed.

To this group of creamware belongs the Castleford ware, tea sets or ornamental pieces, generally with raised decoration, and no touch of color except bands of blue or brown on edges. Castleford is only a few miles from Leeds and the paste has the lightness and general characteristics of the Leeds district, but the glaze on its creamware is not as fine as the glaze on the best Leeds cream, being generally quite thin.

The bulk of the Leeds ware found in this country is of course the ordinary white earthenware, the fabrication of which succeeded that of cream and constituted a large part of the Leeds exports in the beginning of the Nineteenth Century. It is not always very white, sometimes a very pale cream. It is usually simply decorated in colors, sometimes only with gold, which is found more or less worn out by age. The tea sets with swan knobs are quite characteristic Leeds pieces, so are the pepper boxes entirely white or with ragged blue or green bands, also the five-neck flower holders of the Leeds old Pottery. Tea caddies, steins, pitchers, and ornamental pieces are common. The frog mugs, with a raised frog inside, generally found in Sunderland ware, were also made at Leeds.

Lustre decoration, both silver and copper, was much used, and pieces are generally easy to identify, as the lustre seldom covers the whole piece, but is used only as a part of the general



TUREEN—LEEDS CREAMWARE.

By courtesy of Mrs. Ada M. Roberts, Chicago.



ORDINARY LEEDS WARE.

scheme of decoration, many parts being left in white. On the top row of our group illustration will be found six specimens of Leeds lustres. The teapot has simple decoration of copper lustre over white ground. The pitcher below it is copper lustre with raised decoration in white. The lower pitcher on left side is silver lustre with the leaf decoration left in white. The other three pitchers are in raised work, parts of the decoration being in copper lustre combined with colors in which pink and green predominate.

All the pieces in the group illustration are of the white or slightly creamy ware, with the exception of the two plates which are of pronounced cream color; also the teapot on right of lower row, with center medallion and bands on edge in brown, which also is cream and may be of Castleford make.

Historical subjects were only occasionally used by Yorkshire potters. They are rather rare. However, we remember seeing a Washington pitcher which was unquestionably of Leeds manufacture. The Goddess of Liberty and American Eagle are frequently found on Castleford tea sets and other subjects of the same kind may occasionally turn up.

KERAMIC STUDIO

PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

DESIGN TREATMENT

Katherin Livermore

THIS is an extremely conventional treatment of the ragged tulip. Burn as represented, first outlining the flowers, then burn each portion of the leaf forms with one sweep of the point if possible. The stippled background may be omitted if desired.

This design may be enlarged several times and colors used in the treatment; in this case the leaves should be simply outlined, then stamped a grey green—flowers a dull red.

o o o

PYROGRAPHY

Maude Crigler-Anderson

IF you will but look about you it is an easy matter to find many decorative ideas which may be readily adapted to wood. This is especially true if one is able to paint well or even to do simple staining in a broad poster style, which is quite the correct handling for panels in walls and furniture. Many beautiful pieces, especially cabinets of all styles call for these decorative panels. I have found such articles very high priced when made to order by either the regular furniture houses or cabinet makers, even when some cheap wood is used; however, it is possible to avoid this in the following manner: Select for example a music cabinet in some cheap wood, but of desirable shape and containing panels which can be removed. Order this sent from the factory without finish which leaves the finishing and staining to your personal taste. Remove the panels and in their place insert those you have decorated on bass wood.

I have in mind a studio containing many handsome pieces of furniture in ebony—to all appearances high priced articles. These, I was informed by the artist herself, were once cheap pieces, the finish removed with alcohol, the wood scraped and sandpapered until very smooth, then stained with simple black shoe polish and finally waxed and polished, and behold things of beauty at slight expense, and the greater part of the labor could have been saved if these articles had been bought without finish.

Another Pyrographer has set in the ebony walls of a tea corner, panels of quaint little Chinese boys and girls, enlarged copies of the water colors by E. Hunt which can be obtained from any large art house at two dollars each.

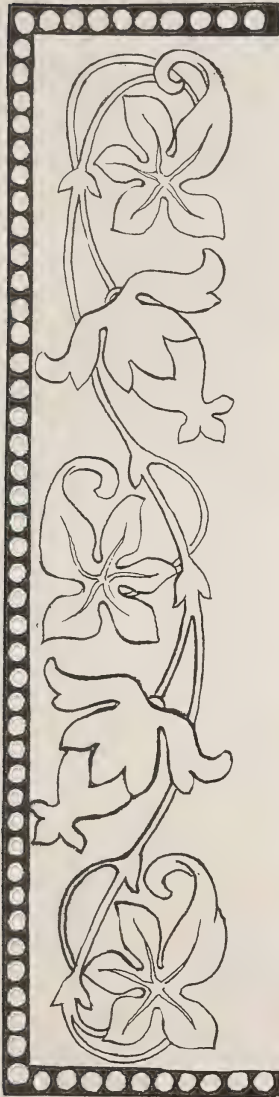
These were first outlined upon the wood, then given a coat of shellac and alcohol to prevent the sinking of colors, then painted in oils in a broad way. The backgrounds for these queer little people were suggestive of palms, bamboo hangings, screens and lanterns. These grounds were entirely in wood burning with the exception of occasional faint coloring in the lanterns to suggest candle light.

The same subjects are very striking when framed in wide ebony frames, the



corners decorated in irregular ornament with flat pearl, simply glued upon the wood with white glue, giving the effect of inlaid pearl. This is called "Japanese pearl for inlaying" and can be

procured of any large art house. Fine steel saws come for cutting it in desired shapes or any violin maker can do this if you desire certain designs too difficult for amateurs to attempt.



Alice B. Sharrard



Alice B. Sharrard

BOX DESIGN—ALICE B. SHARRARD

THIS design may be outlined neatly with the point, or the background burned an even shade of brown leaving the design clear, then polish.

The design would be effective carried out in color; tint the background a desirable shade, the flower forms in deli-

cate colors, leaves green, harmonizing with the background used. Water colors can be nicely adapted to this work, using as a polish a mixture of shellac and alcohol, which will not erase the color beneath and when dry can be polished as ordinary burnt wood.

EXHIBITION

The Spring Exhibition of the Brooklyn Society of Mineral Painters was held at the "Dutch Arms" May 6th and was largely attended, and was a success also from an artistic standpoint. The work was judged by Mr. Hugo Froehlich of Pratt Institute, Miss Josephine Culbertson and Miss M. M. Mason of New York.

Those receiving honorable mention were Mrs. Osgood, plates with peacock motive and vase with bats; Miss Ella Bond, panel with pansies; Miss Emily Peacock, plates with conventional border in blue and white; Mrs. Kate C. Gove, jardiniere with dragons in green enamel; Miss B. H. Proctor, stein with chestnut decoration; Mrs. Tuttle, vase and jug with conventional motive. The plates of Mrs. Osgood and Miss Peacock go to New York for the exhibition of the National League and thence to the various ceramic clubs of the country.

The regular monthly meeting of the Brooklyn Society of Mineral Painters was held at the residence of the President, Mrs. Osgood, 402 Madison street, May 7th. Arrangements were completed for a series of entertainments to be given by the Club in the next ten months, the proceeds to be devoted to a club study course next winter.

The first entertainment will take the form of a ceramic euchre, May 28th, with a large number of prizes painted by the various club members. The other entertainments projected are a musicale, lectures and a sale of steins decorated by club members.

The eighth annual exhibition of paintings at the Maine State Building at South Poland, Me., will open on June 9th.

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

N. H.—In painting figures or heads realistically on vases the figure should be enclosed in a frame which forms part of the decoration, in which case there should be another medallion in the opposite side if the vase has handles, or if not, there might be three medallions, each of which should enclose a figure, or, if only two medallions are used, it is allowable to paint flowers in one, though another figure is preferable. When figures or cupids in clouds are painted on vases it is not necessary to use the frame, as the cloud effect can be carried around the vase. The frames can be made of flat or raised gold with or without enamel jewels; a design should be made about the neck of vase to correspond with frame. We will try and give an appropriate frame for a Greek figure such as you suggest. White drapery is always in good taste for a figure. For landscape Deep Blue Green, Albert Yellow, Royal or Moss Green, Copenhagen Blue, Violet 2, Brown Green, Meissen Brown, Pompadour and Finishing Brown are good colors. Blues softened with grey for sky, violet and greys for distance, the greens grey in distance, growing more green and brown in foreground with red and yellow used in immediate foreground if necessary.

N. E. M.—Yes, you can remove the color from your dish with Hydro fluoric acid. It is most dangerous to use, you must be careful not to inhale the fumes or get any of the acid on your skin as it burns frightfully. Warm your dish slightly, pour melted wax over the parts where you do not wish color removed, clean off the wax where you wish to remove color. The acid is in a rubber bottle, take a pointed stick and dip into acid, rub on the painting until color loosens then hold under running water to wash off color, repeat this until all is removed. Wash thoroughly and you can redecorate but it would be better to use gold or bronzes or matt effects over the parts where acid has been, as probably the glaze will be injured. For the Columbine design in January number *KERAMIC STUDIO*, page 193, if you wish to use Royal Green for edge we would suggest a grey green for lighter ground, the Columbine in white, yellow, violet, or Copenhagen Blue, stems and leaves a medium tone of the Royal Green, outlines in Dark Green or blue or black. If you use Dark Blue for edge, carry out the whole design in varying shades of blue, with a little dull green in leaves, etc., if you wish. No gold need be used.

Mrs. H. V. B.—If your precipitate forms in lumps your sulphate must be too strong, or you have not washed the sulphate all out. Try washing it in hot water three times, also have the solution very dilute. The ribbon gold is the best to use, though Pack's crystal cylinders may be all right; if they are not pure gold, the alloy in them will precipitate. Use about the same quantity of oil as you would for paste, rubbing it down on a ground glass slab. If properly made the precipitate should be the softest, finest powder.

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CONTRIBUTORS

MR. EDWIN A. BARBER ✽ ✽ ✽ ✽
MISS ETHEL PEARCE CLEMENTS ✽
MRS. TEANNA McLENNAN HINMAN
MISS IDA A. JOHNSON ✽ ✽ ✽ ✽
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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:



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KERAMICS STUDIO

Vol. IV, No. 3

NEW YORK AND SYRACUSE

July 1902



THE studios are closing for the summer, and many are the ambitious aspirations of those who are fortunate enough to be able to procure not only change of air and scene, but opportunity for study as well. "Rest is but a change of occupation." It is folly for decorators and teachers to remain in their studios year in and year out; they, above all others, need inspiration from new environment and new people, that their artistic sense may be stimulated.

Hard work never kills, it is only worry and dull routine that saps our energy; one need not stop working, but should graze in pastures new. One should endeavor to come into contact with those who are studying, and who have definite aims in directions other than one's own. This should be stimulating and an incentive to more earnest work in one's own line.

There is no denying the fact that porcelain decorators *must* study. Those who are doing so are rapidly outdistancing the average decorators, who have not even an appreciation of their shortcomings, but plod along in the same old blind way. Our exhibitions unfortunately prove this fact.

Why are not all clubs studying seriously? Why are individuals wasting time on work without the faintest trace of a decorative principle? Work that would be thrown out by any properly selected jury.

There is much room for missionary work among those who have eyes to see and see not, as well as among those who are willing to see, but cannot, without some one to open their eyes for them. Those are to be congratulated who are able to take their vacation in attending the technical summer schools, where the fundamental principles of decoration are taught.

"COMPARATIVE EXHIBITION" OF THE NATIONAL LEAGUE OF MINERAL PAINTERS

THAT the exhibition held at Wynne's was small seemed a disappointment to the many visitors who came to enjoy it, yet in a way it was interesting to see what had, as well as what had not been done.

As it was a "Comparative" Exhibition, the restrictions limited the exhibitors to a single shape of either a vase or a straight rim plate. Instead of having the exhibition in one city, the Educational Committee decided to send the whole to different cities, having judgment passed upon it in each place, an excellent plan, giving each club an opportunity to see the work. We hope next year to see a more representative exhibit. The exhibition opened at Wynne's in New York; here was a great chance for a display of good work; here the opportunity for students of advanced ideas, to show to their sister clubs work that would stand the severe test of a conscientious jury, but only a handful responded. There seems no lack of interest on the part of those from whom we expected

so much; that they are not fully represented is owing to the fact that bread-winners cannot always be ready for exhibitions. Some pieces sent were rejected, not on account of poor work but owing to lack of requirements for this special exhibition, which called for three classes of work; a proper decoration for a vase (certain form and size), a straight edge plate and a portrait head.

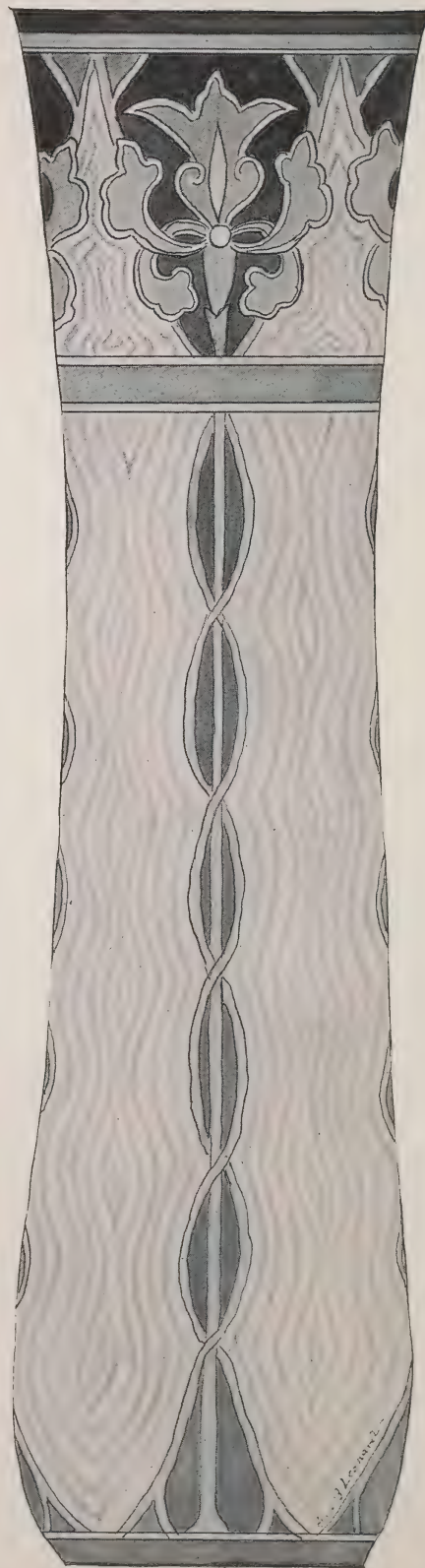
The vases and plates being of one size and kind, gave an air of distinction to the exhibition, showing a definite purpose. Mr. Fry exhibited two vases (not in competition), one a floral design of chrysanthemums repeated three times around the vase, melting into a background of soft blues and greens, yet the outlines keeping the character and fine drawing of the flowers, leaves and stems. They were well arranged and should be studied in reference to their spacing and the dark and light effects. Those who delight in naturalistic decorations should carefully note how correctly Mr. Fry uses them, conforming to rules of decoration. His other vase was decorated with wild carrot blossoms, beautiful in tones of grey. Miss Overly's vase with fleur-de-lis was nice in color, the purples and greens being soft, and on the grey tones. Mrs. Pratt of Jersey City decorated her vase in conventional dull red leaves, with ivory background, showing a grey blue in spaces; there were wavy lines of gold which covered some of the background and softened the design. Miss Elsie Browning of Pittsburg (Duquesne Club) sent a vase with red trumpet-like flowers, pale green leaves, gold background at the top. This was a good design but poor in color treatment. Miss M. E. Griffin, California Club, decorated a vase with ruby colored flowers melting into a brown ruby background, lacking character in design, but fine in color and very well fired. Miss Harriet B. Hurd of the Bridgeport Club had a striking vase very good in color and design; peacock feather forms with blue green lustre background, a little gold let in to form panels, and the whole outlined in black. This should be examined carefully as the exhibition goes from place to place. Miss C. L. Joy of Boston sent a vase with dragon decoration drawn in black, tones of grey in background. Mrs. Culp of San Francisco decorated her vase in nasturtiums, fading into yellow reds; very fine color but poorly fired. One of Miss M. M. Mason's vases (not in competition) was in panel effect, with pale pink geraniums and dull grey green leaves well drawn with a black outline against a grey background; a rich dark blue made a background on the upper part of the vase. Another vase by the same artist had a dark blue background with a repeating design of red tulips and bluish green leaves. These should be studied as well as her plates. Miss E. Mason of New York, sent a panel vase (not in competition) decorated in repeating design of pink carnations outlined with black against a gold background, with rich dark blue in panels between the gold panels. Miss Fairbanks of Boston contributed a vase decorated in conventional design of azalias, which were in dull pinks, very good in design and color. Mrs. Mary Alley Neal of New York decorated a vase in pop-

pies, the color scheme being bronze on a luscious ruby lustre background, very dull yet iridescent, the whole very broadly painted. Miss Rich of Jersey City sent a plate with conventional design in grasses on the rim, carried out in green enamels. Miss Peacock of Brooklyn sent a number of plates, beautifully designed in blue and white. These are delightfully satisfactory in every way. Mrs. Le Tourneux, of San Francisco, exhibited a plate decorated in conventional design of yellow poppies outlined in black against a gold background. Mrs. Lydia Smith of New York sent plate with gold rim, the design in lustre being put over the gold, giving an effect of bronzes. The design was outlined in black. It would have been better to have gone over the lustre again, making more contrast between the gold background and design. Mrs. Lois Anderson, of New York exhibited plate in conventional design of blue and white, the background being dark blue, with the design left white. Miss M. M. Mason sent two interesting plates, (not in competition) one in blue and white, the design carried out in dark enamel, without an outline. (Mr. Moulton's bowl design in May number would be charming in this treatment). This plate should be studied, the repeating design, spacing and proportion of bands. Her other plate is interesting, a repeating design of conventional fruit trees, in dull brown greens, with the fruit in reddish yellow. The colors blend well and the design is good. This plate will not appeal to the majority, but it will improve on acquaintance, which is a test that few pieces will stand. Miss Overly, of New York, showed a dainty plate, good both in design and treatment. A conventional design of small grapes was on the edge outlined in black, the grapes and leaves being on the blue grey tone, with a blue grey lustre background. Miss Elsie Pierce, of New York, decorated her plate in conventional design of white and grey. Mrs. Worth Osgood, of Brooklyn, showed an interesting plate decorated with conventional forms of peacock feather. We would like the plate better if her design did not run to the centre. Mrs. Perley of San Francisco sent a green edge plate with light and dark gold design outlined in black. Miss Alice Haynes, from California Club, showed a plate in conventional design of maroon and gold, the work was cleanly done. Mrs. Mayhew of Boston sent a plate; green border, white morning glories and green leaves, buds and stems, forming good design. The proportions of this design should be studied and especial notice taken of the nice way she has spaced and proportioned the bands at the edge and inside of the plate. All these details are so important, as the width or placing of a band may mar or make a good design. We expected to give photographs of this exhibit, but the President of the League thought it best not to publish illustrations until the exhibit makes it circuit from city to city.

VASE DECORATION

Anna B. Leonard

THE design is first drawn in with black paint and fired. A color scheme in green is good. The design being in gold between the black lines; the very dark spots being Empire Green; the lower part dark green lustre (three firings) with the wavy lines in gold. The light part above the band is light green lustre (two firings) with many lines of gold. Dark band at top and bottom Empire Green; lighter grey bands gold, and the narrow white band at the top light green lustre; narrow white bands each side of middle band, would be better than Empire Green. For a color scheme in yellow, use Yellow Brown Lustre, (three firings), Ivory Lustre, Yellow Lustre and Gold.





CUP, SAUCER AND BOWL—EMILY F PEACOCK—MODERN DESIGN, MENTION
(Treatment in Blue Enamel)





CHRYSANTHEMUMS—TEANA McLENNAN-HINMAN

THE colors used in the painting of a study in the opaque colors are Payne's Grey, Prussian Blue, Vandyke Brown, Brown Pink, Raw and Burnt Sienna, Hooker's Green, Emerald Green, Indian Yellow, Chrome Yellow, Saffron, Vermilion, and White.

Four brushes, one No. 10 square, one No. 10 pointed

shader, one No. 8 square, and one No. 8 pointed shader, and tinted paper which comes in three shades, grey, green and brown.

The original of the Chrysanthemum study is painted on tinted paper, size 22x30. This style of painting is done as nearly like the old style of transparent water color as possible

with the additional use of white, and stronger lights and shadows. The first wash is perfectly clear color with no white, all the first color is very clear and very brilliant; no white is used until the color is painted all over the study. Pink where there is pink, yellow where the color is yellow, green where it is green, and so on. The background is left for the last.

The two large chrysanthemums in the centre are white, the surrounding ones are white, yellow and pink, the one below is in a yellowish red of the very ragged variety.

The white ones are of a yellowish tone; for the shadows use Payne's Grey and Indian Yellow, for the half tones Lemon Yellow and Payne's Grey, and for the high lights a thin wash of lemon, then the white, in very few instances is it possible to use pure white, it is better to mix it with yellow or some green is often a good color to mix with white if a cold color is desired; in the half tones Lemon Yellow, White and a little Payne's Grey, in the shadows a very thin wash of White and the same colors are used in the half tones. For the yellow flowers the same colors are used with the Brown Pink, in the shadows Indian Yellow, Lemon Yellow, and White, and in order to secure a very brilliant yellow a wash of Chrome Yellow is often useful. The pink is done in the same manner, the shadows are of Vandyke Brown and Carmine, the half tones of the same with a little Safflower, this color is to be used with discretion, as it is next to impossible to wash it out when it is on the paper. The bright lights of the same with a little Vermillion, and the same colors, omitting the brown and adding white, for the high lights.

The greens are made by using Prussian Blue, Indian Yellow and Payne's Grey in the shadows; as to the half tones the same color is used and Emerald and Hooker's Green and White for the high lights. The background is left until the last, and is always of thin color, never any white. Prussian Blue, thin, is the first color, the color to be put on with a small brush and the tone to be varied as the color of the flowers requires.

I have found that a small brush in the backgrounds is a great help as the color must be changed often, and with a small brush one can more easily go from green to red than with a large brush. Then a picture is always hung, so in most cases it is better to paint it on an easel than in one's lap or lying flat on a table, when one has to move one's head every time one looks at the study. Then the water in one's brush, if working on an easel instead of running down on the paper, runs back on the brush and does not cause a blot. Of course all the minor details do not signify much when one has mastered the handling of the color, but when one is working for a result of which one is not certain, how much it simplifies matters to know the easiest way trying for the result.

TREATMENT FOR COFFEE SET (Supplement)

E. Mason

THE scheme of this set is very simple, gold and two colors of lustre being all the materials used. It must be remembered that a great part of its attractiveness will lie in the carefulness of the execution. Take pains to have the drawing accurate, the color outline firm and the lustres carefully and neatly laid.

For the first firing, the whole of the design is to be drawn in black color outline. After this is thoroughly dry apply a coat of Matt Gold in all the portions indicated.

For the second fire go over the gold again, and apply the

lustres, using Black Lustre for the background and Orange for the leaves, stems and flowers.

For the third firing the Black and Orange Lustre is all applied again, as it is only by repeated applications that the required depth and evenness is gained. In this firing also the Black outline is put over the gold on the handle, border and base.

If, perchance, the lustres should not be dark enough after two firings of them, still another wash may be applied and fired again without injury to the piece.



CANDLESTICK—ADELAIDE A. ROBINEAU



From Art et Decoration.

Design by A. Cossard.

PINE CONE MOTIF

A French publication, *Art et Decoration*, a short time since published competitive designs for stencil wall decorations with Pine Cone motif. Many of these designs suggest decorative ideas for adaptation to china and for that reason we reproduce the best, with a design for a candlestick (page 49) made from them, to show how the various motifs can be combined and adapted. These stencils are to be carried out in two to four tones either in monochrome or polychrome.

There are two kinds of designs, one in which the ornament is complete in itself and needs only repetition to produce a border. The other style of design is simply a cutting of the space and needs a line at top and bottom to complete the effect.

The first style of design is rather preferable, as one can usually make really good designs in that way; it needs more knowledge of cutting or filling a space to make an agreeable design in the other style.

The design of M. Cossard is to be recommended for simplicity; that of M. Coquelle is rather less happy in the conventionalization of the cone and is rather anæmic in color.

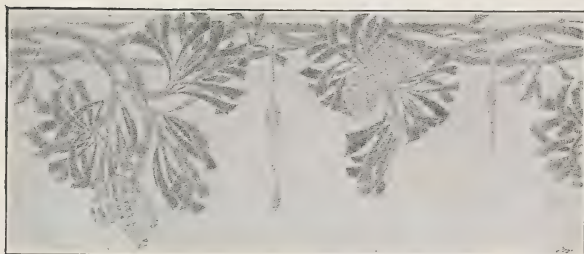
It is unfortunate that the motif of M. Benedictus has not been shown in a repeat, as it would gain much in that way.

The conventionalization of the Pine needles by Mlle Rouzard is rather a far call, nevertheless the design is very attractive. The same criticism applies to the design by Mlle Fiefvez which is very interesting but has an unfinished feeling.

The border of Mlle Brunnschweiler has a delightfully "open air" effect and would be particularly appropriate as a decoration for a summer cottage in the pines. M. Burnot has made a quaint suggestion of moonlit pines which might be developed pleasingly in many ways, using either the cone and needles or the entire tree. M. Mirabert's idea for pine cone decoration would work out well in an all over pattern in gold or monochrome. The design of M. Walter is rather more ordinary than the others.

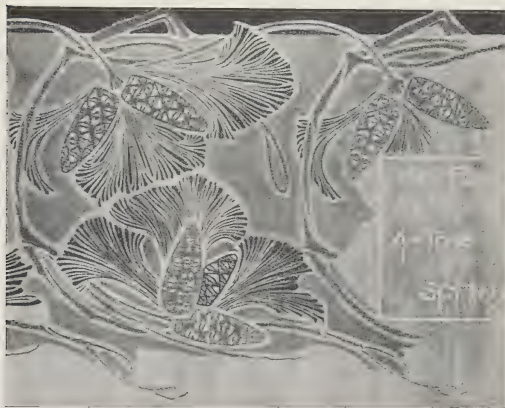
Those who have the opportunity of making a study of various kinds of pines will find in them an inspiration; not only the cone and needle, but the tree itself, are extremely decorative and easily adapted to various forms. They can, moreover, be expressed in various mediums.

For color schemes we suggest a ground of light green lustre, the needles in dark green, the cones in brown with outlines in gold.



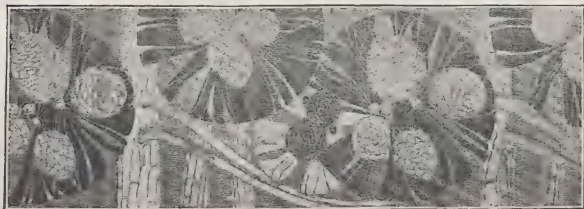
From Art et Decoration.

Design by Mlle Rouzard.



From Art et Decoration.

Design by M. Benedictus.



From Art et Decoration.

Design by Mlle Fiefvez.



From Art et Decoration.

Design by Milo Brunschweiler.

Cones in yellow gold, needles in green gold on a ground of yellow brown lustre, black outlines.

Design in green and yellow gold on green bronze ground.

Two to four tones of grey blue or grey green or brown with gold.

Design in black lustre on orange, green or blue grey lustre.

Design taken out in white on a blue, green or brown ground.

Dark blue and black on a light green, blue grey, orange or light brown ground.

Two to four shades of violet on a cream or light yellow green ground.

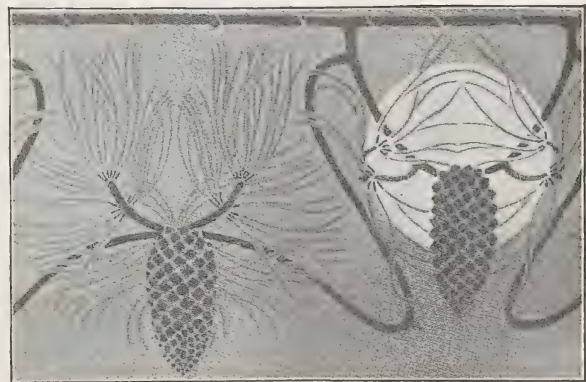
Grey needles, light yellow brown cones, light brown stems on pale pink ground.



TREATMENT FOR PINE TREE VASE (page 53)

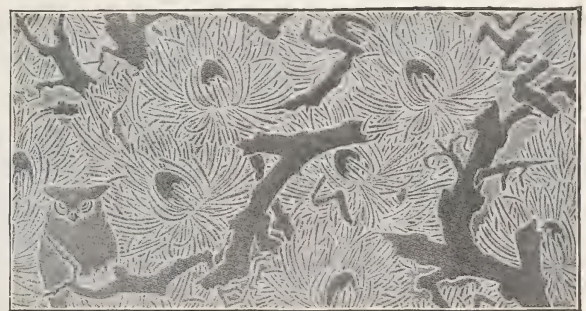
Olive Forbes Sherman

LAY on over the entire surface a body color of Myrtle Green with a common bristle brush. Wipe out the bodies and roots of the tree, making the edges of the prominent ones clear and strong but leaving a slight trace of color on these parts. The clouds and tree foliage should be given a more fluffy management, only now and then a clear hard line, just enough to give character. After the first fire strengthen the body color if necessary, making darker at the base below the horizon line, letting it run into Dark Green. Use light wash of Russian Green over parts of the clouds but let some pure white remain. Grey Green and a touch of Yellow Green over the foliage, Brown Green over the tree trunks, letting color grow darker in tone over the roots. Be satisfied to make flat washes and leave them. Give much attention to simplicity.



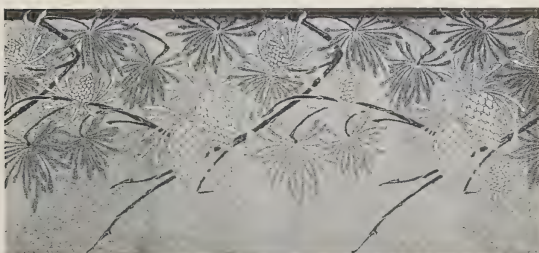
From Art et Decoration.

Design by M. Burnot.



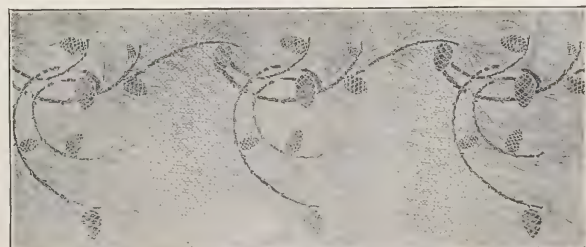
From Art et Decoration.

Design by M. Mirabert.



From Art et Decoration.

Design by M. Coquelle.



From Art et Decoration.

Design by M. Walter.



THE first meeting of the new Advisory Board of the League was held on May 23. The annual routine business was transacted, and the new committees were elected. The subject of greatest interest to the clubs in general, was the appointing of Miss Mary Chase-Perry, of Detroit, as chairman of the Educational Committee.

Miss Perry has a wide knowledge of clubs, of their interests and aims, and brings to this position enthusiasm as well as knowledge.

There was a general feeling in the board, which was emphasized by the many letters received from the various clubs, that the plans for the coming year should follow closely the lines of the last. The plans will be put forth earlier this year in order that the members may have more time to carry out their ideas, many having expressed the greatest interest in the work, and regretted their inability to join the ranks owing to the shortness of the notice.

As the exhibit has not yet travelled far on its way, it is too early to say anything about the actual reception, but the preliminary letters, without exception, are very gratifying, and the outlook for a larger and better exhibition next year most promising.

The wish of the board and the committee is to foster original work, and the requirements will have to be rigidly maintained in order to lift our standard.

In this, the first communication of the new president, a personal word may perhaps be allowed. I only wish to ask the co-operation of all the members of the League in aiding this new administration. With members so widely scattered and with such an amount of clerical work, eating into the limited time of a busy woman, it will be a difficult matter to convince every one that the president is interested, not only in every club, but the individuals as well, so I take this opportunity to express my sincere interest and to beg your indulgence for any seeming neglect.

All suggestions will be most gratefully received and placed before the board, which is only striving to work for the best interests of all.

With cordial greetings to all, I am most sincerely yours,
IDA A. JOHNSON, President of N. L. M. P.

CLUB NOTES

The Portland Club of Ceramic Arts gave a dinner to Mrs. E. D. Eastman, the former president of the club, who has just returned from an extensive tour in Egypt. Mrs. Eastman is an enthusiastic Egyptologist and belongs to the Egyptian Society of the United States. The dinner cards and all accessories were of Egyptian design and color, made by members of the club, especially for the occasion. The arrangements reflected great credit upon the committee in charge, but the feature of the occasion was the informal talk on Egypt by Mrs. Eastman, who illustrated her remarks with rare souvenirs, teak bottles centuries old, beads of amber, photographs, and a full costume of an Egyptian woman in which she arrayed one of the members.

A new club has sprung into existence, the outcome of Mrs. Leonard's private class in Elizabeth, New Jersey. They call themselves the "Leonard Club of Ceramic Arts," and gave their first exhibition and reception the fourth of June, at the residence of Mrs. Henry Haines. It was interesting to see the result of the year's work, as this little club of workers is pursuing a certain line of study, most of the work being done away from the class, which has within its membership a few who never painted before, but the result was most surprising and gratifying to those who were capable of judging. Much of the success was also due to the good firing by Miss Kate Thompson at whose studio the class has met.

The Jersey City Ceramic Art Club spent the day of June fifth at the Metropolitan Museum of Art. The morning then was devoted to the study of porcelains with Mrs. Leonard. This energetic club will spend another day this month at the Volkmar pottery, when Mr. Volkmar will explain the process of modeling, glazing and firing.

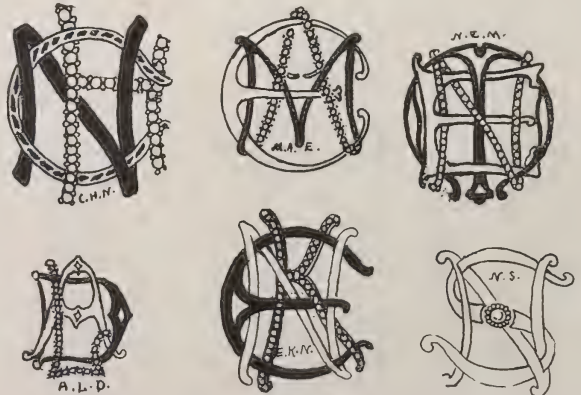
The Mineral Art Club of Denver, held its 13th annual exhibition in the Brown Palace Hotel, May 6th, 7th, 8th and 9th, opening with an invitation evening on the 6th and continuing open to the public on the following dates. One of the features which proved interesting was a set of "Columbine plates" decorated by members of the club, of which there were twenty-one. There was a special jury to pass on them and then the public was invited to vote, each individual being handed a slip as he entered and the vote deposited in a ballot box. At the close of the exhibition the ballots were counted and the sealed verdict of the jury opened. The results were as follows:

Jury.	1st choice No. 13, Mrs. C. B. Sanborn.
	2d choice No. 4, Miss Ida C. Failing.
	3d choice No. 15, Mrs. E. L. Hubbert.
Public.	1st choice No. 4, Miss Ida C. Failing.
	2d choice No. 15, Mrs. E. L. Hubbert.
	3d choice No. 20, Mrs. C. B. Sanborn.

(The names were not known until after the voting.)

This showed that the public choice and the jury were almost identical. There were no prizes offered, the only object being to see how near a jury and public opinion would agree. The exhibition throughout showed an improvement in all branches of the work.

The Mineral Art Club of Denver, held its annual election of officers on Monday, May 26th, resulting in the election of the following: Mrs. E. L. Hubbert, President; Miss Jennie Brown, Vice-President; Mrs. F. E. Warren, Secretary and Treasurer.





TAXILE DOAT

W. P. Jervis



IN the Encyclopedia of Ceramics I have called attention to the works of this versatile ceramist, but the limitations necessarily imposed in the matter of space prevented such a full illustration of his productions as I think their merit entitled them to, and it gives me pleasure to be able to present some additional ones here. M. Doat is one of the first artists of Sevres, and has an atelier of his own, where he pursues his experiments, and from which he has issued many of his best productions. Primarily M. Doat is an artist in *Pâte-sur-pâte*, but to this he adds enrichments covering nearly the whole field of ceramics, and no problem seems too difficult for him to attack and conquer. An example of this is his success in painting in white china slip on a stoneware body, involving as it does the bringing to the same co-efficient of expansion two such greatly diversified bodies. Of the two



1. Red flammé vase, brown medallions, ground opal speckled white with blood red spots of *eupric** glaze.
 2. Porcelain flammé vase, ground mat green, "The Valkyries." Bright splashes with bluish reflections.
 * Containing copper.

square vases, No. 1 is in red *flammé*, the handles delicately modeled and the background of the masks in opal white, speckled with blood red spots. No. 2 with Valkyries of Odin's paradise in porcelain *flammé* with a greenish mat ground showing brilliant bluish reflection. The tall vase No. 3 is an elongated bitter apple in hard porcelain with medallions representing pastoral poetry and enriched with lambrequin decorations on a mat glaze *flammé*. The stand is in stoneware enriched with white porcelain pearls. The paper weights (4) are blocks of hard porcelain with subjects "War" and "Flora" in *Pâte-sur-pâte*, with incrustations of colored pastes. The large dish No. 5 is in stoneware, the pearls, ornaments and head in porcelain appliqué on the stoneware. The remainder of the decoration is incised. The cap of the *savant* is in copper red. This is a fine example of M. Doat's work, the combination of porcelain and stoneware being alone



3. Hard porcelain vase (elongated bitter apple), mat flammé glazes. Stoneware stand with white pearls in porcelain.
 4. Paper weight "Bellum," hard porcelain, mat glazes, *pâte sur pâte* cameo.
 4. Paper weight "Flore," hard porcelain flammé, mat and bright glazes, *pâte sur pâte* and incrustations of colored slips.

sufficient to render it remarkable, not to speak of its artistic merits.

Nos. 6 and 7 are examples of modeling where M. Doat has sought his inspiration direct from nature, using the gourd



5. Stoneware plaque about 15 inches diameter. Pearl ornaments and face are of porcelain applied on the stoneware, decoration incised in the paste. Background metallic brown with yellow reflections. The cap is of the special shade of red of copper known as "horse lungs color."

and colocynth (bitter apple) with very happy effects. These illustrations, however, fail to convey much beyond an idea of form, for the lovely metallic reflections, the depth of rich coloring, the happy combination of two bodies must be seen to be appreciated. No. 8 although of conventional form is an excellent example of diversified processes. The panels represent Champagne and Normandy or the plum and the apple, and are in *pâte-sur-pâte*. The branches of these trees are incised in the clay and then, when in the biscuit state, enriched with underglaze colors. Whilst M. Taxile Doat's works are known to a few cultured amateurs in this country, who are the happy possessors of specimens of his genius, I believe they have not before received more than a passing notice in contemporary literature, and I am glad to be able to present these illustrations to the notice of the readers of the *KERAMIC STUDIO*. It may be added that the pieces emanating from Mr. Doat's atelier are from beginning to end the work of his own hands, as he employs no assistants and is responsible for these pieces from their conception to their finish. The combination of the craftsman and artist gives an added value to his productions.



Those contemplating attending the schools of pottery would be greatly benefitted by sketching the forms of primitive Etruscan pottery, in the Metropolitan Museum of Art. Their proportions and curves and the relations of the various portions of the bodies to each other will be a profitable study. So few modern forms are really good.

Many students are helpless with a lump of clay before them, a few good models from the ancients will be an inspiration. A little knowledge is a stimulating, as well as a dangerous thing.



8. Hard porcelain vase, *pâte sur pâte*, incised, underglaze colors, mat and bright glazes.



6. Bitter apple vase, mat glaze, hard porcelain flammé, black and white splashings.
7. Incense burner, hard porcelain flammé, ground mat. Shell shape cover in colored porcelain with turquoise pearls. Stoneware stand, ground iron brown with porcelain pearls.



PUNCH BOWL, GRAPES
ETHEL PEARCE CLEMENTS
FIRST MENTION



PUNCH BOWL, GRAPES

Ethel Pearce Clements

TINT the bowl light green lustre, paint the grapes in purple lustre, the leaves in dark green lustre and the stems in orange lustre. The space between design and rim should be black, either lustre or

dusted color, outlines black. For second fire go over grapes, leaves and stems with dark green lustre. If the grapes are not dark enough purple, a second coat of that color should be given before covering with green. The inside of bowl should be tinted ivory, design and rim in gold with black outlines.



VIOLETS—M. HELEN E. MONTFORT

TREATMENT FOR VIOLETS

M. Helen E. Montfort

FIRST wash, leaves Apple and Moss Green. Flowers—Over half of lower petal a thin wash of Mixing Yellow, a triangle of Albert's Yellow and at upper right hand side a dot of Yellow Red. Finish petal and lay in other petals of flower with a thin wash of Violet and Deep Blue Green. Vary these as much as possible, making some flowers with more blue, others more violet. Parts of Violets underneath bunch, Violet, with a very little Violet of Iron and Deep Blue Green. Outline triangle and put the lines on lower petal with this color. Background—Under upper side of bunch Albert's Yellow and Moss Green. Lower corner Pansy Purple, Dark Brown and Shading Brown, shade off to Violet Copenhagen and Lavender Glaze. Finish leaves Olive and Brown Green, accent with Shading Green and Dark Green.

Violets—Shade with the Violet and Deep Blue Green. Retint where necessary.

IN THE

SHOPS

Our subscribers will be pleased with the new catalogue issued by E. M. Gubsch & Co. Miss Gubsch is about to sail for Europe on her annual tour.

IN THE

STUDIOS

Mrs. Rhoda Holmes Nicholls will teach during the summer months at that picturesque old place, Provincetown, Cape Cod.

DAFFODIL STUDY—Sara Wood Safford

Treatment by Miss M. M. Mason

IT is generally conceded that it is best to use a flower as a suggestion for a color scheme and in that way to keep the motif of decoration subordinate to the shape of the articles to which it is applied. As for example, a vase may represent a harmony in yellows and greens or yellows and greys, or greys and blues, etc., instead of a painting of daffodils or one of iris, etc. In our endeavor to paint more simply and in a less naturalistic manner, this has been our recourse and from an artistic point of view, this method seems rather more satisfying than former ones.

The daffodil suggests any number of different color schemes, but possibly the most effective ones would be either in greys shading to dark greens or in warm yellows shading to blackish greens. For the latter scheme, I would suggest painting the background first in Neutral Yellow, shading into Yellow Brown and then to Dark Green to which has been added a little Black. The flowers should be painted in while the background is moist, using Lemon or Albert and Egg Yellows, modeling with Yellow Brown, Brown Green and with the color of the background which surrounds them. Be careful to leave plenty of high lights on the flowers, rather exaggerate them than otherwise, as it is so difficult in this medium to reclaim a light once lost and so easy, if too bright, to tone it down in a succeeding fire.

For the leaves use Yellow Green and Dark Green, possibly a little Brown Green, keeping some of them quite dark, almost shading to Black. Retouch with the same colors in successive firings until the desired depth of color is obtained. It is usually best to dust the piece after the first painting, for the purpose of strengthening and softening, but it may be repeated after other paintings also if deemed advisable.

Keep the brightest flower of the cluster fresh and crisp, softening the less prominent ones into the background with either brush or pad.





DOGWOOD DESIGN—CATHARINE SINCLAIR—MODERN DESIGN, SECOND PRIZE

For color, use Delft Blue (Lacroix). Paint in background leaving design white. Two firings are necessary although the shade desired is not dark.



COFFEE SET—Miss E. Mason

JULY, 1902
SUPPLEMENT TO
KERAMIC STUDIO

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India China or Chinese Canton Ware.

THE COLLECTOR

THE COLOR BLUE IN POTTERY AND PORCELAIN

Mary Churchill Ripley

"TIP it wi' blue, and then it 'll do"—sang merrily the old English potters, when after having learned their art from the Dutch, they gave to England a "blue and white," as essentially their own as were the more ambitious and better quality wares of China and Japan, productions of the Orient.

Though the oldest "blue and white" to be found in England was doubtless brought by the East India Company from China, and handed down from its original owners to their American as well as English descendants, still old Staffordshire ware is most frequently referred to by inheritors of that old historical blue so loved by American housewives.

The porcelain called "India China" was not made in India as its name would indicate, but in China and in various places in that far away land where famous potteries were located. It was called "India China" because originally carried by the East India Company to England and Holland. Most commonly these wares were decorated in Canton and Nankin.

In the Staffordshire potteries in the latter part of the Eighteenth and early in the Nineteenth centuries, were made the famous historical plates so oft and well described in recent issues of "OLD CHINA."

Early English ware was made of coarse clay, covered with material of a finer body, upon which designs were either printed or painted. The change from this ware to stoneware, and from stoneware to porcelain has been gradual, but the old Staffordshire blue and white was a coarse body. Potters everywhere in Great Britain were striving to produce better quality in their "table china," and while porcelain was being

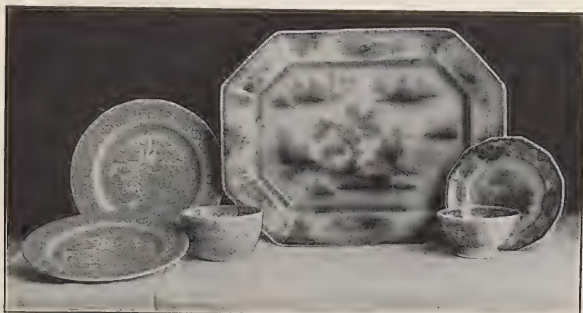
made in the potteries at Worcester, Chelsea, Derby, Plymouth, Bristol and numerous other places, many of the most skilled workers of the times contented themselves with indefatigable efforts to perfect the "cream color ware" which was invented by Astbury, and brought to perfection by Wedgwood and Spode. During the lifetime of Josiah Wedgwood no porcelain was made in the potteries bearing his name, but, as the Queen favored and honored the great potter, he called his "cream color" Queen's ware. As potters made their glazes and pastes of varying shades, the student collector may become acquainted with numberless methods of detecting differences in articles they examine. Old Spode "cream color" is unlike any other, and the blue painted and printed upon it has a different look from that which decorated Leeds and wares of other potteries. Famous patterns, that have from the beginning of the rage for blue and white, vied with each other for popular favor, are called by names that have been given them sometimes by the admiring public, but oftener by the designers of the patterns produced by them, for the use of their potter patrons. Chief among these is the "Willow pattern," designed by Thomas Minton for the use of Turner, who at that time owned potteries in Caughley. The story of the pattern has been oft and quaintly told, but whether always correctly rendered is a matter for discussion. It will be wise for collectors to compare their views on the subject of the origin of many of the English designs.



Delft Ware.

Delft was made in Holland. It was of coarse, friable, sonorous pottery, which when slightly baked was covered with a thick opaque enamel, which gave the ware the appearance of porcelain. In this enamel we note a different material altogether from that which was used by the English potters, called "Astbury Dip" when used to cover coarse clay bodies, and "cream color ware" when articles were made entirely of the finely prepared clay. The use of tin made the stanniferous enamel used in Holland absolutely opaque, and the firing converted it into a substance which appeared when viewed casually, to be very like the porcelain imported from the far East. Decorations in blue upon this Holland Delft are as attractive as they are numerous. One may almost invariably trace Oriental inspiration when analyzing these designs. Baskets and fruits, flowers and animals, suggest life in the Orient, and have been copied from Chinese and Japanese drawings on plates, platters and jars.

Among popular designs the onion pattern, in blue upon white porcelain, was copied by the Meissen (Royal Dresden) factory, from porcelain carried from China to Germany. In the Museum in Dresden is the original dish from which the



Staffordshire Ware.



Dresden Blue and White Plate (Onion Pattern.)



Copenhagen Blue and White Plate.

design was borrowed. When painted in the royal factory, the porcelain is marked with the crossed swords in the decoration as well as on the back of the pieces where the regular factory mark is placed. Ordinarily, on plates, the crossed swords appear in the main stem of the design. It is claimed in the factory at Meissen, that occasionally a director of work in the pottery will omit the crossed swords in the decoration, during the entire period of his rule, as it is not obligatory that they shall appear upon the surfaces of wares if properly placed underneath. However this disputed point may be settled by those who care for such details, it remains a fact that the crossed swords in the decoration are generally to be found.

Discussions innumerable have arisen in regard to the Meissen mark, and nothing so well settles debate, as direct information from the authorities at the royal factory: "All porcelain articles made in the royal factory at Meissen, are marked *under the glaze*, with the crossed swords which have been used since the days of the Elector of Saxony. If articles are sold in undecorated condition, a cut is invariably made in the glaze across the mark. When such cut is found, the article has been decorated outside the royal factory, by quite as skillful an artist perhaps as any employed there, but one outside the factory. When decorated specimens have marks or scratches either above or below the crossed swords, they may be known as imperfect pieces and are thus marked."

There are many other factories in Meissen beside the royal factory. Formed articles are there made and sold to numberless artists who decorate the porcelain they have bought unpainted, and sell it with their own private marks upon it. The word "Meissen" written inside an oval, is used for the factory mark in one of the largest potteries in the town.

Still another interesting pattern in blue and white, may be found upon Danish porcelain, not perhaps seen as often in American collections as its beauty would warrant. The conventional design used at the royal factory in Copenhagen is semi-geometrical, and outlines on white a delicate tracery of curves and lines, with an occasional set flower figure in blue. The factory mark consists of three wavy lines in blue under the glaze. One very attractive and oft seen design for the face of a plate consists of the royal crown in blue on a pure white ground, and underneath the crown is the factory mark used as decoration and ornamental design, the wavy lines made very thick and of varying shades of blue.

Thus far, reference only has been made to Oriental porcelains, but in very truth they reign supreme in the realm of the potter's art. No such blue and white has ever been made

elsewhere, and European porcelains owe their birth and development to the efforts of individual potters to copy wares from the Orient.

Over nine hundred years ago, an old Emperor, "Tchitsong" by name, is said to have ordered that the porcelain made for the use of the palace be of the color blue seen in the sky through a rift in the clouds after rain. Since then the various ideas of many different minds have been brought to bear upon the subject, and "heaven's own blue" has appeared through the years in every shade from light delicate forget-me-not tint, to the dull greenish blue ordinarily called "robin's egg blue." Chinese porcelains have about them an importance and dignity that demand consideration, and both wares produced in far Cathay and those that have made Japan famous in the history of the Ceramic Art, must be considered in a subsequent article.

• • •

CONTEMPORARY IMITATIONS OF WEDGWOOD WARE

Edwin A. Barber

THE Jasper ware of Josiah Wedgwood, made previous to 1795, the year of the great English potter's death, is always assigned a place among the most valued possessions of the advanced china collector. This product is known as old Wedgwood, in distinction from the output of the same factory from that date until the present time, which latter may be recognized by its heavier weight, somewhat rougher finish and the lack of that remarkable sharpness in the outlines of the raised ornamentation which characterized the productions that were supervised by Wedgwood himself. The same designs, colors and patterns have been reproduced for upwards of a century and a quarter, during which period there has naturally been a gradual change which, perhaps only to the expert ceramist, may be noticeable. For this reason the old Wedgwood is more highly valued than the new, and in this country is comparatively scarce. Many imitations of Wedgwood's finest wares sprung up in England between 1780 and 1820, some of whom placed their own names on their copies, while others, less scrupulous, used Wedgwood's name to insure the sale of their imitations, some of which were fully equal, in artistic merit, to the original. William Adams, of Tunstall, a former pupil of Wedgwood, perhaps carried the imitation of the Wedgwood Jasper to the greatest perfection, but probably not until after the death of his patron. To show that he did not intend to deceive his customers, he plainly marked his pieces with his own name, and to-day the

Adams Jasper ware is valued as highly as the pieces bearing Wedgwood's name, and is considered more difficult to procure. Those who may be interested in Adams designs are referred to the *KERAMIC STUDIO* of June, 1901, which contains an illustrated article on this subject by the writer.

Possessors of what may be considered old Wedgwood are frequently surprised to find, on careful inspection, examples of the productions of other potters. Among these imitators were Edmund John Birch, who was potting in Hanley in 1802. Pieces of the black *basaltes*, closely simulating the celebrated ware of this variety produced by Wedgwood, are sometimes discovered bearing the impressed mark of BIRCH. At the Eastwood Pottery, operated by William Baddeley at Hanley, reproductions have come to light marked EASTWOOD, the first syllable of the name having been purposely blurred to deceive the purchaser by conveying the idea that the name was intended for WEDGWOOD. Another pottter, J. Voyez of Cobridge, who imitated the jasper ware, boldly used the Wedgwood mark.

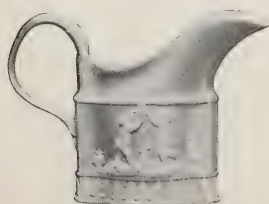
In the Pennsylvania Museum, Philadelphia, are several



Jasper Ware, by John Turner.—In the Pennsylvania Museum.

fine examples of imitation jasper ware. Among these are seven pieces of the best work of William Adams, which, unless the mark is examined, can only be distinguished from old Wedgwood by the expert who is familiar with the classical designs used on the original. Adams, while using the same body, colors and methods, originated new subject designs, which, however, were executed in the same painstaking and accurate manner, being mainly copies of the engraved devices on classical gems.

In the same collection is an exquisitely modeled cup and saucer, with light blue ground and white bisque figures in relief, bearing the impressed mark of TURNER, who was a potter at Stoke-on-Trent from 1756 to 1786, in which latter year he died. He therefore reproduced the Jasper ware during Wedgwood's lifetime and was considered one of his best imitators.



Jasper Ware, by Neale & Co.—In the Pennsylvania Museum.

A small cream pitcher, of graceful, irregular shape, in the same collection, which at first sight might be taken for a fine example of old Wedgwood,

bears the mark of Neale & Co., who were clever imitators of the great potter between 1780 and 1800.

The fame of Wedgwood's productions, which had spread abroad, and the commercial success of his artistic inventions



Buen Retiro. "The Judgment of Paris."—In the Pennsylvania Museum.

stimulated some of the foreign potters to follow in his footsteps. The factory of Buen Retiro was established in 1759 or 1760 near Madrid, Spain, by Charles III, who had previously been the patron of the Capo di Monte works in Italy. Among the many varieties of pottery and porcelain produced at various times here were beautifully executed imitations of the blue and white Jasper ware of Wedgwood. An exquisitely modeled panel, about a foot in length, with white figures in high relief, represents "The Judgment of Paris," and will compare favorably with the English potter's best works. This also belongs to the Pennsylvania Museum.

Imitations of the Jasper ware have been attempted by potters of other countries in more recent times. The latest experiments in this direction have been carried on at Gustafsberg, Sweden. A fine flower vase or jardiniere with three feet in the form of griffins, was purchased at the Paris Exposition for the Pennsylvania Museum. The relief figures are in white



Imitation of Jasper Ware, Gustafsberg, Sweden, 1800.



Group of Black Egyptian Ware or Basaltes made by Josiah Wedgwood previous to 1795. In the Pennsylvania Museum.

while the ground is of the characteristic light blue tint of some of the old Wedgwood pieces. In the absence of glazing (which occurs only in the interior of the bowl), with the peculiar tone of the coloring and the decorative treatment, it might readily be mistaken for a boldly modeled piece of Jasper from the Etruria pottery.

The reproductions, imitations and forgeries (for there is a difference) which have been referred to in this paper are mainly of two classes: the blue and white jasper, and the black Egyptian or *basaltes* ware; the copyists do not appear to have produced the Jasper in the variety of colors employed by Wedgwood. In the fine and representative collection of genuine marked pieces in the Bloomfield Moore collection of the Pennsylvania Museum are found examples with decorations in yellow, pale sage green, pink or rose, and grounds of light and dark blue, green, and combinations of these tints. A group of these pieces in various colors is here shown.

For purpose of comparison five examples of the black basaltes ware of Josiah Wedgwood, from the Pennsylvania Museum collection, are also reproduced.



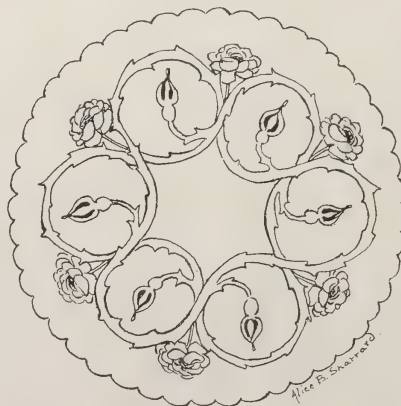
Group of Wedgwood Jasper Ware made previous to 1795. In the Pennsylvania Museum.



Alice B. Sharrard.

PEN WIPERS IN
BURNT LEATHER
ALICE B. SHARRARD

Treatment page 65



Alice B. Sharrard.

PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

JACK IN THE PULPIT DESIGN

Katherin Livermore

THESE strange flowers suggest unlimited possibilities in designing—we hope the two arrangements given may be helpful to our wood-burners, and suggest to them other arrangements. We shall be pleased to see any good designs from our contributors, wherein this flower is used as the motif.

These are especially effective carried out entirely in the browns, outlining and shading as suggested in the drawing. However, if color is required use a dainty yellow green toning into white, with just a touch of black in the shadows—the dark markings are a brownish red, very rich and dark.

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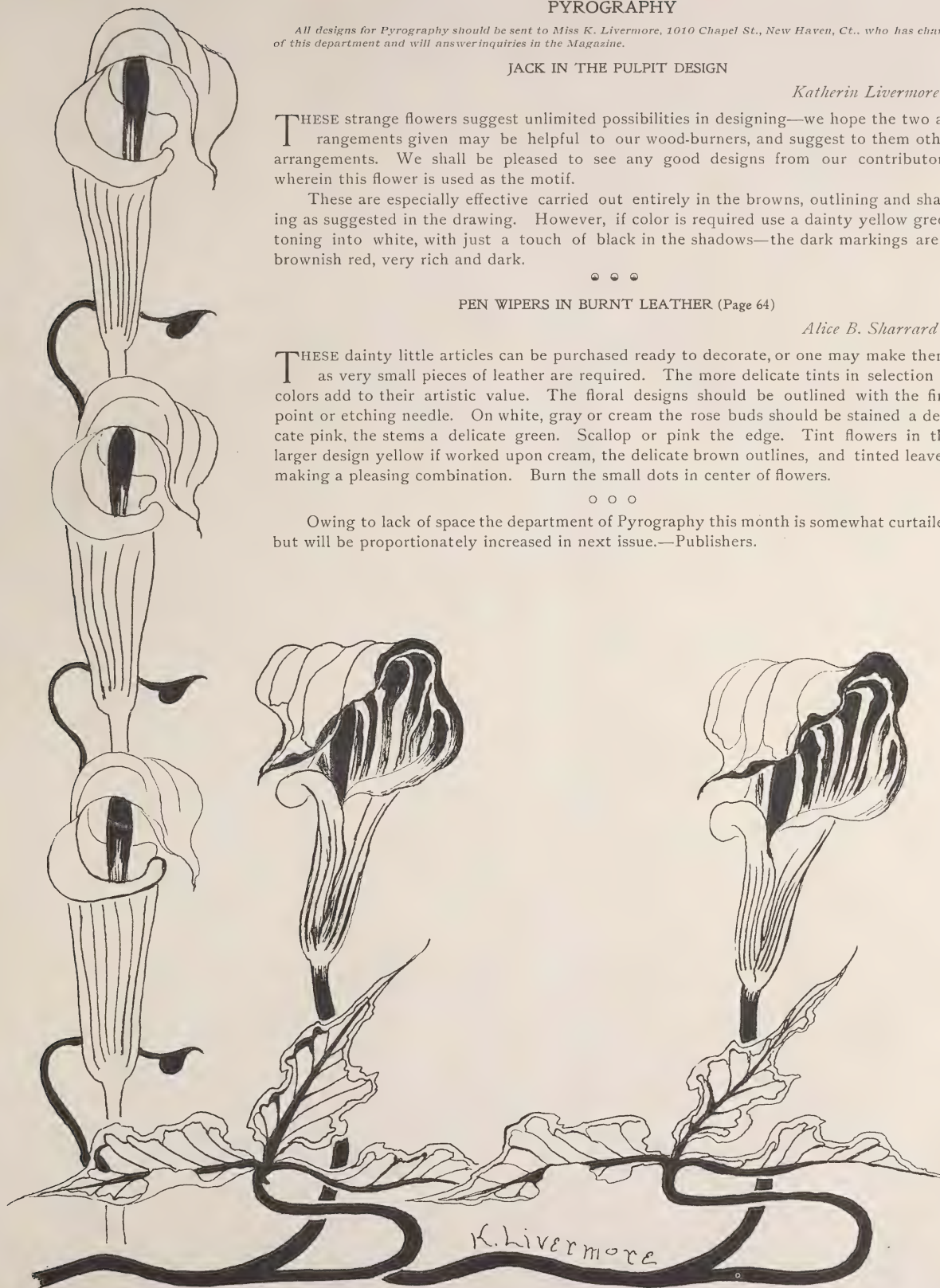
PEN WIPERS IN BURNT LEATHER (Page 64)

Alice B. Sharrard

THESE dainty little articles can be purchased ready to decorate, or one may make them, as very small pieces of leather are required. The more delicate tints in selection of colors add to their artistic value. The floral designs should be outlined with the fine point or etching needle. On white, gray or cream the rose buds should be stained a delicate pink, the stems a delicate green. Scallop or pink the edge. Tint flowers in the larger design yellow if worked upon cream, the delicate brown outlines, and tinted leaves, making a pleasing combination. Burn the small dots in center of flowers.

o o o

Owing to lack of space the department of Pyrography this month is somewhat curtailed but will be proportionately increased in next issue.—Publishers.





ROOKWOOD NOTES

Ketaro Shirayamandai, the eminent Japanese artist, who has been connected with the Rookwood Pottery for several years, has left for a four months' trip to the land of his birth. He will carry with him several fine specimens of Rookwood, which he will present to Prime Minister Ito, of Japan, who is greatly interested in this work.

Among the vases that he will take is one of the Iris type in robin's-egg green, with pond lilies; another of the Standard type, in dark colors, while a third will be a mat glaze with applied metals. Mr. Shirayamadani will personally deliver the articles to Prime Minister Ito as a present from Rookwood.—*Cincinnati Enquirer*.

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

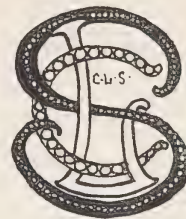
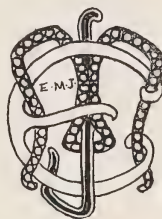
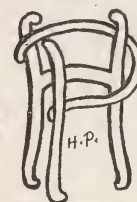
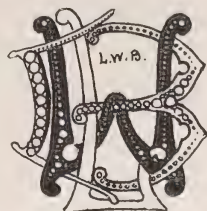
Mrs. W. H. P.—You will find directions for mixing raised paste for gold in the May, 1902 No. of *KERAMIC STUDIO*, directions for flat enamel in the Sept. 1901 No., use Dresden Aufsetzweiss in tubes with $\frac{1}{2}$ flux, add $\frac{1}{2}$ of this mixture to color.

E. M. M.—Directions for firing an oil kiln will be found in the Feb. 1902 No. of *KERAMIC STUDIO* answers to correspondents. The same directions will be found useful for gas kilns. Turn on gas very slowly and as it warms up turn on more by degrees, until it is on full at about half an hour. 1½ hours will be about enough, cool slowly.

Mrs. E. W.—The different marks on Haviland china designate the wares of several different firms of Haviland, all the china, however, is about the same. Most of the manufactories of white china are in or about Limoges. J. P. stands for Pouyat china. T. V. is Tressemanes and Vogt. We do not know the other mark, but it is probably about the same grade of china. It is all good.

Irish Belleek was made in Ireland, we think it is not made now. American Belleek is made at Trenton. N. J.

G. E. M.—Tankards are very liable to crack in the firing in a small kiln as the base is so much heavier than the rest of the piece, and the temperature is higher at the bottom of the kiln than at the top. A crack is a difficult thing to repair. Possibly by covering the crack with enamel or cement and firing it might hold, but we are not confident of it, a steel rivet could be put in which would hold the pieces while firing.



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MISS EMMA SPENCER ✥ ✥ ✥ ✥ ✥ ✥
MISS SOPHIA ANTOINETTE WALKER ✥
MISS EUPHEMIA B. WILMARTH ✥ ✥ ✥ ✥
MISS CORA WRIGHT ✥ ✥ ✥ ✥ ✥ ✥

A MONTHLY:

MAGAZINE:

FOR THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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Some Leading Agencies of Ceramic Studio.

We take pleasure in mentioning a few of the leading agencies for the sale of the **KERAMIC STUDIO**, where, also, subscriptions may be placed:

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KERAMIC STUDIO

Vol. IV, No. 4

NEW YORK AND SYRACUSE

August 1902



THE KERAMIC STUDIO competition in designs from Historic Ornament has been satisfactorily concluded with quite as high an average of good work as the competition in modern design. So difficult was it to choose among so many praiseworthy efforts, that it has been decided to give two first prizes and three second prizes. Among the eight first mentions were several that came close to second prize and the nine second mentions were not far behind. There were many good designs also among those which received no mention at all.

It is plainly evident that Ceramic designers are recognizing a higher standard and are working with a will to attain it. A comparison of the work sent in last year, in both modern and historic design, with that received this year shows a step forward almost beyond belief. It is a portent of great things to come. The awards in the competition were as follows:—

First Prizes.*—Frances J. Butler, Beverly, Mass.; Rockwood Moulton, Brooklyn, N. Y.

Second Prizes.—Lillie E. Cole, Chicago; Edith Loucks, Oak Park, Ill.; Ethel Mundy, Syracuse, N. Y.

First Mentions.—Emily Peacock, Brooklyn, N. Y.; Edith Loucks, Oak Park, Ill.; Jeannette Kimball, Yarmouth, Maine; Russell Goodwin, Marblehead, Mass.; Nellie V. Hamilton, Brooklyn, N. Y.; Alice Witte Sloan, Charleston, S. C.; Ethel Pearce Clements, North Easton, Mass.; Alice B. Sharrard, Louisville, Ky.

Second Mentions.—Mae Bertha French, Cottage City, Mass.; Rockwood Moulton, Brooklyn, N. Y.; Ethel H. Larter, Melrose, Mass.; Katheryn Livermore, New Haven, Conn.; Margaret Overbeck, Greencastle, Ind.; Eunice Eaton, Syracuse, N. Y.; Mary Gibson, New York City; Grace Stephens, Binghamton, N. Y.; Geo. Hoel, Hornellsville, N. Y.

The Naturalistic designs for competition were, we regret to say, much behind those in the other two lines of work. While we have some good work, the proportion out of the entire number sent in was very small. Few designs seem to be made direct from nature. The awards were:

First Prize.—Mrs. Henrietta Barclay Paist, Minneapolis, Minn.

Second Prizes.—C. Frank Ingerson, Chicago; Mariam Candler, Detroit, Mich.

First Mentions.—Mrs. E. Brame Van Kirk, Whatcomb, Wash.; Euphemia B. Wilmarth, New Rochelle, N. Y.; Mariam Candler, Detroit, Mich.; Mrs. Henrietta Barclay Paist, Minneapolis, Minn.

Second Mentions.—Nellie Sheldon, Booné, Ia.; Alice Seymour, Des Moines, Ia.; Alice Pflager, Chicago; Mary Burnett, London, Ont.; Hattie Young Palmer, Indianapolis, Ind.

A little over two hundred designs were sent in, about fifty of which were naturalistic studies. When it is considered

that beside these about two hundred were received in modern designs, the interest shown in Ceramic designing is extremely gratifying and can not be without final results of some artistic magnitude.

✱

The naturalistic designers should mark more carefully the important characteristics of the stems, leaves and blossoms, or in other words, "the plant growth," so that there may be grace and ease and a certain swing in the drawing, or to put it in the vernacular of the art student, so that it may "hum" with life. It is principally the Japanese so far, that interpret nature so delightfully, emphasizing the important things and leaving out details that count for nothing in a decorative way. Mr. Dow says, "bear in mind: beauty of line, dark and light, and color."

We received some charming sketches of blossoms, leaves and stems, but as they did not conform to regulations governing the disposition of prizes they were not passed upon.

It is rather hard to break away from what is generally understood to be the right way of interpreting nature, but with the study of decorative principles it will be much more of a delight to work, *knowing* what to eliminate and what to bring forward in a decoration.

✱

NOTES FOR STUDENTS VISITING THE METROPOLITAN MUSEUM

TO assist those who are studying application of design to Ceramic forms, as well as technique, we give the following suggestions, referring not to the history of the porcelains, but to their artistic characteristics. We will reserve the Garland (now the Morgan) collection of Chinese porcelains for another article.

Beginning with the lowest numbers, which mark the Persian collection, we refer you to the following, which are all plainly marked and easy to see and read.

No. 10 is a study in combination of blues—note the grey tone of the lightest blue

No. 21 shows a graceful arrangement of the carnation and nice distribution of blossoms; good color scheme of green blues, dark purple blues, dull reddish brown and green.

No. 22. Plate of lustrous glaze. Good border and color effect
No. 28. Beautiful tile, good in design and combination of dark blue, green blues, and cream color.

No. 15. Rhodian plate. Extremely good arrangement for long stem flower to be used in center of plate, very fine distribution of dark and light.

No. 78. Hispano Moresque—very fine color scheme for lustres.

No. 109. Octagonal cup, Imari. Good treatment of panels.

No. 115. Incense jar—Satsuma. Beautiful panel in red with blue, white and gold decoration—note shade of blue enamel.

No. 149. Japanese. Brown and white bowl, simple decoration for underglaze.

No. 247. Teapot. Japanese. Note the simplicity and excellent arrangement of flower, stem and leaf.

*Lack of room prevents us from giving any of the first prize historic designs in this number. The design by Miss Frances J. Butler will be given in colors for our October supplement.

No. 393. Chinese. Note design and color scheme of border, especially the rose enamel.

Room 17—Chinese Porcelains

No. 857. Charming color in landscape tile.

No. 9. Vase. Charming treatment of design for the base.

No. 44. Bottle. Good arrangement of blossoms in natural color.

No. 78. Note arrangement of medallions on border.

No. 852. Beautiful color scheme and workmanship on rim.

No. 65. Square bottle. Excellent suggestions for panels.

No. 96. Octagonal plate. Good panel arrangement on rim.

No. 103. Good design and color scheme, unusual rose enamel.

No. 121. Cup with cover. Suggestions for panel treatment.

No. 123. Cup and saucer. Excellent design in panels, very pleasing proportions and shape of panels and very useful.

No. 152. Another arrangement of panels and bands—note color scheme.

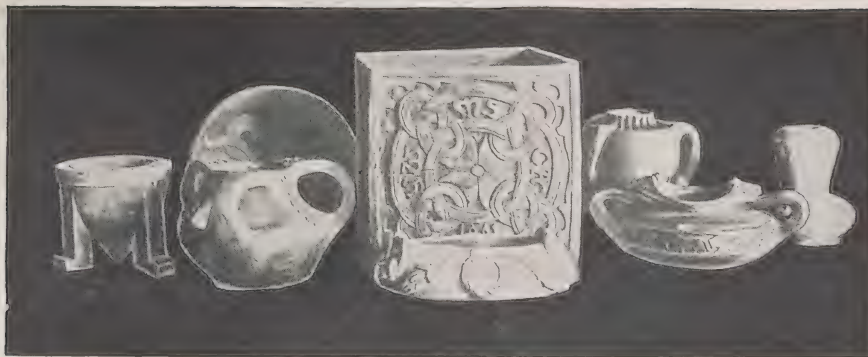
[TO BE CONTINUED.]



HISTORIC ORNAMENT PLATE—EMMA SPENCER

THE treatment for this plate is simple, the color scheme being violet and gold. Trace in the design very carefully, then color the light ornaments and light ground in center violet, with gold outlines. The border is treated

in a similar manner, the light ornaments tinted violet with raised gold edges, and dark ground, gold. If it is desired to keep the plate entirely Greek in treatment, a combination of black, gold and yellow ochre can be used.



THE ART SCHOOL OF THE Y. W. C. A. OF NEW YORK

Sophia Antoinette Walker

THE two groups of pottery reproduced in these columns should be accompanied by a note explaining that the work is not that of a School of Pottery nor of specialists, but was selected from the 1902 annual pupils' exhibit of the Y. W. C. A. of New York. It is the work of girls who have been studying art there one, two or three years, without previous art training.

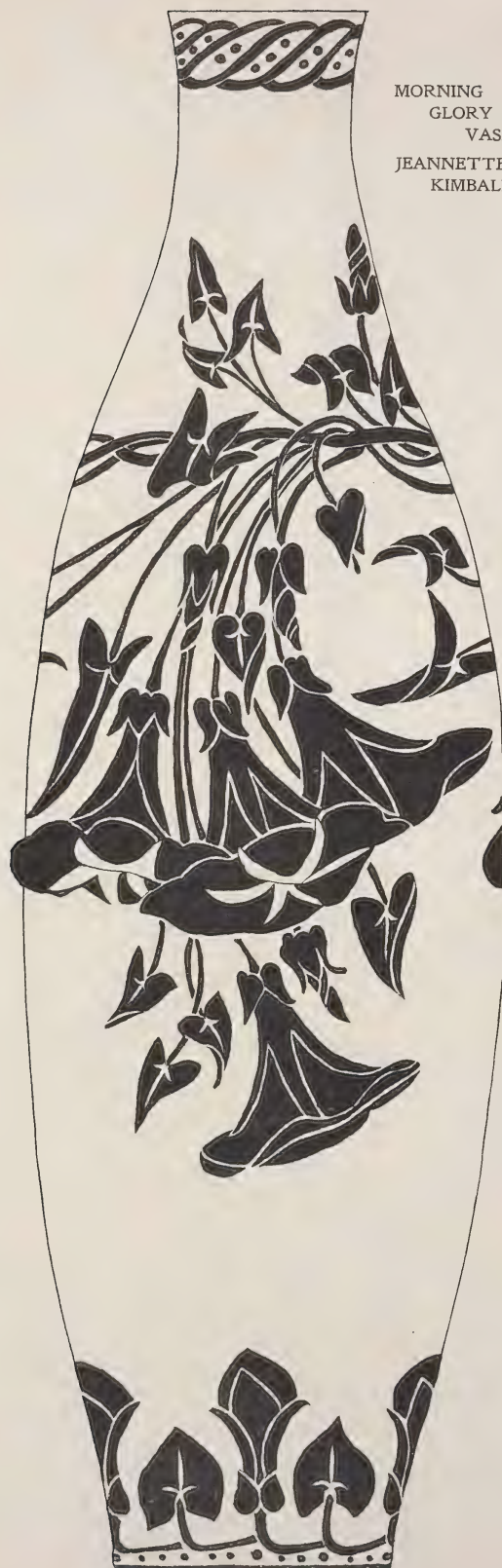
The square palm jar in the center of the first group bears the initials Y. W. C. A. as well as those of the maker. Three of the sides are decorated with XIIIth century ornament while the fourth bears the quotation from Chaucer, "For thus out of the olde fieldes as men saithe cometh al this new corne fro yere to yere." At the left is a cone tripod with a rim bearing the legend "Thus man with man lifts the world's wide ring," upheld by three primitive figures. On either side of the center of the group are two unique pots which should have figured in the school exhibit of 1901 had they not been a part of the National Arts Club Exhibit at the Pan American at that time. The lettered one bears the inscription, "Made right, joy dight, fill quite." These jars are all of common school clay which fires a pink tinge, but the tulip design on the large plaque is inlaid with white clay, like the Greek motive on a vase in the second group. Some of the vases are of Poillon clay, white inlaid with blue or blue with white. Designs for candlesticks, etc., will be noticed in the second group. While the modeling is done in school, the firing is, of course, done outside. A hint of the other directions in which the girls are working appears in the carved chair-back and panels, the black-board design and the burned panel, forming the backgrounds of the two groups; their pottery is no better than their wood-carving.*

For the Art School of the Y. W. C. A. makes pottery not for its own sake, but for its educational value. Because the modeling of the pottery is regarded, not as an end, but an educational means, the wheel is not used and measurements are intrusted so far as possible to the eye. The weekly class schedule of twenty hours includes four hours clay work, in which architectural and animal forms and heads fill quite as large a place as pottery; four hours carving; two hours black-board enlargement and design (ambidextrous); cast drawing, water color and flat design;—the idea being that the artist needs to know form through all the senses and to express original thought through all possible channels in order to grow to full soundness of development. If a form is drawn from the cast, and then on the black-board from memory and turned to face the opposite way, and if it is modeled and carved, the student then has that form as a permanent possession in his mind and at his finger's end. Although we regard solid knowledge as the best basis for imagination, it will be seen from these two cuts, that our girls are not lacking in originality.

Nor is our pottery divorced from advanced art work. After spending a year or two in this round of original industrial work, the girls take hold of charcoal drawing and water color with surprising mastery, and they are quite ready to appreciate the instruction in those branches given to the school by one of our most gifted artists, Miss Katherine Middleton Huger; so that the one who builds a great jar and carves an elaborate frame may be laying an excellent foundation for charcoal oil painting and water color. In fact the art school of the Y. W. C. A. of New York is doing its part to build up original art-craftsmanship and the individual girl as well.

* By mistake the background of the two groups was painted black by the engraver, so that the woodwork mentioned by Miss Walker does not appear.—[Ed.]





MORNING
GLORY
VASE
JEANNETTE
KIMBALL

MORNING GLORY VASE

Jeannette Kimball

THE ground of this vase should be a dark greenish blue made of deep blue green one-third, apple green one-third and dark green seven, one-third. If powder color is used the colors can be mixed and sifted together through a fine copper gauze or bolting cloth. It is not necessary to have a perfectly even tone.

The flowers are painted flatly in natural colors, making all of one variety, pink or violet with darker markings of crimson or purple—outline in gold—border design in green with gold outlines.

TREATMENT FOR PLATE

Anna B. Leonard

THE color scheme is Copenhagen Blue, pink, white and gold. Tint the darker portions of the design with Copenhagen Blue and a touch of Lacroix Dark Blue. Tint the lighter portion with the same color, only in a lighter shade—leaving the medallions white for the pink roses. The scrolls are modeled in raised paste. The jewels are white. It is better not to have them a dead white, using a touch of yellow, brown and black to turn the white, so that it may fire a cream or just a little off pure white. It will be better to first fire hard the blue so that the glaze may be perfect, then paint the roses in very delicately, just enough to keep the drawing; and put in the paste work, then fire again. For the third fire retouch the roses and use the gold on the paste and for the outer rim and the two inner bands. Use a pale tint of true blue between the two inner gold bands. This design will look well in two shades of yellow with yellow roses, or two shades of green with white roses and white enamel jewels, or Turquoise blue with pink roses and white enamel jewels, or it may be used with lustres and flat gold, modeling the roses in paste.

DAFFODILS—(Supplement)

The treatment for daffodils will be given in full in the next number, or as soon as we can get it from the artist who is now in Europe.

Mr. F. B. Aulich will return from Europe about the first of August, and will open his autumn classes Monday, August 11th, in his studio 1104 Auditorium Tower, Chicago.

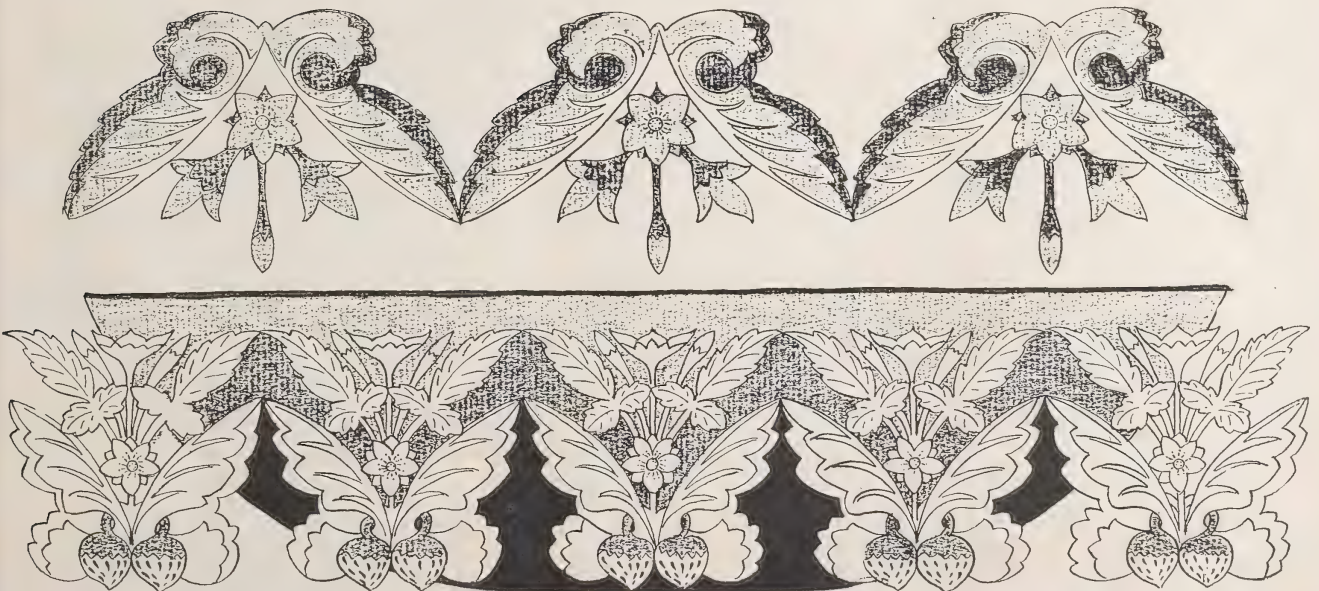
TO TRACE the origin of the every-day articles of household use is a most fascinating pastime and is productive of interesting speculation. At the first glance into the annals of the past we are made to realize the force of the theory of evolution, for our present day articles are for the most part developments of crude prototypes.

If we consider the drinking glass we find that it evolved from a most gruesome custom. Barbarians were wont to drink from the skulls of their fallen foes. Then came the horn cups in which sufficient wine or beer was put to permit of the horn being passed from one to another of an assemblage, each taking a deep draught. There were, at first, no small horns, for the remote nations made drinking in company the custom. Individual cups and small drinking vessels were then made of gourds and cocoanut shells, and, because they were unable to stand when filled, they were called tumblers, and it was the practice to drain them at one draught.



PLATE DESIGN—ANNA B. LEONARD

FOR INSIDE OF BOWL.



BERRY BOWL—FRANK S. BROWNE

MAKE the berries and flowers in yellow gold, the leaves and stems of green gold, the ground below design of green bronze, and above design it should have a tint of yellow

lustre. The inside of bowl should be tinted with light green lustre and the border design carried out in yellow and green gold, all outlines should be black.



MARTIN STONE-WARE

[From the Encyclopedia of Ceramics by W. P. Jervis.]

THE firm of R. W. Martin & Brothers is composed of four brothers, who commenced making the ware which bears their name in 1872 at Fulham, their products being fired at the historic potteries made famous by the Dwigths. In 1879 the present kiln was built at Southall. But very few hands are employed, the work being practically all done by the four brothers, from the mixing of the clay to the firing of the ware. The ware is a salt glazed stone-ware and is disposed of principally to private individuals. The decorations are mostly engraved, carved or modeled. The treatment is very varied in form, decoration and color. The ware is not burned in saggars, so the fire plays with it very considerably and therefore but little dependence can be placed on getting always the effect sought for.

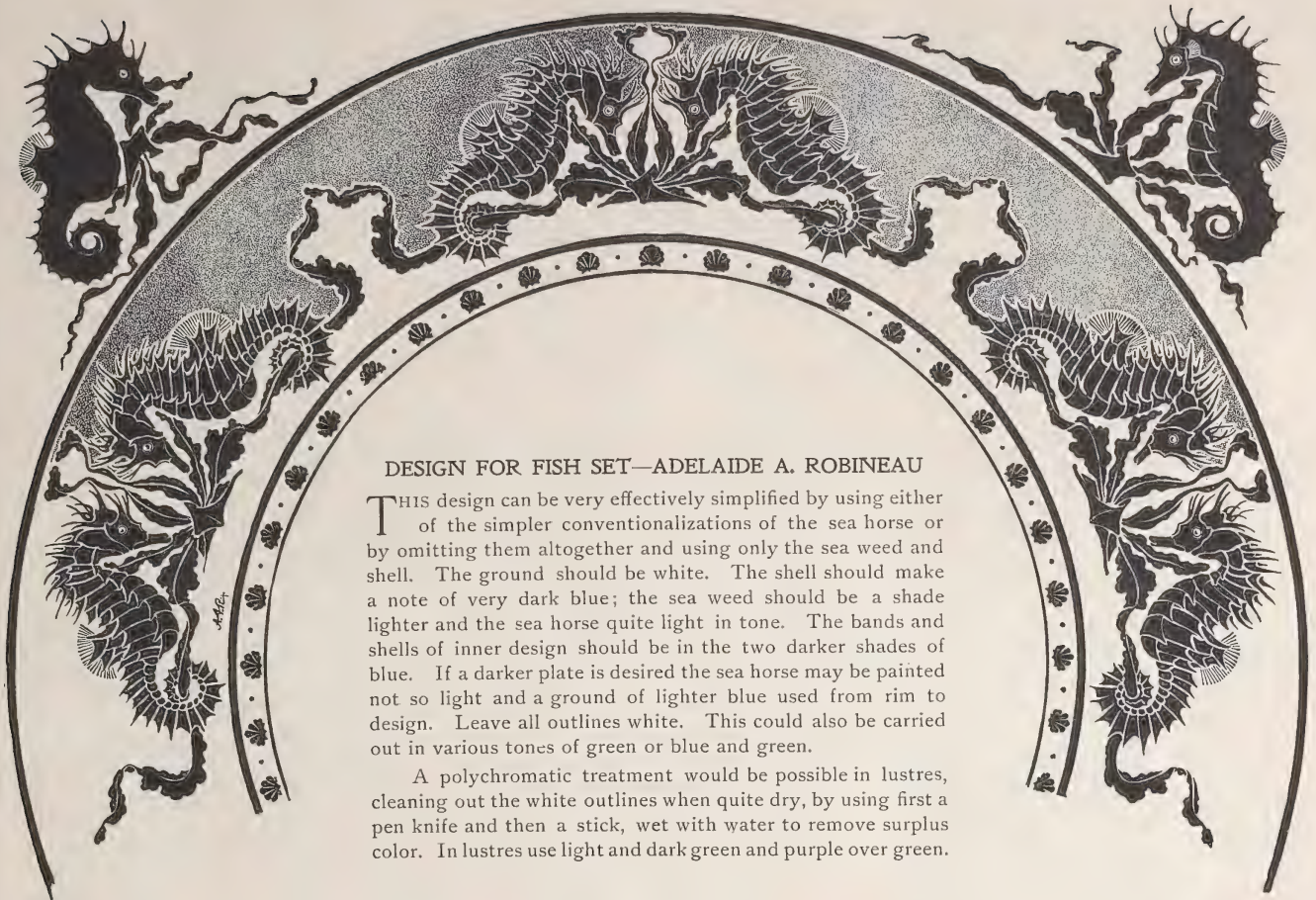
Such in effect is the modest statement of these four artist potters, who have achieved a success so great that their work stands absolutely alone. It is not possible in black and white to give any idea of the harmonies of color, always in subdued

tones, of the sense of absolute repose and perfect satisfaction these pieces of stone-ware impress you with. To experience that, you must see and handle them, for no lover of ceramics would be satisfied with seeing them alone. An owl tobacco jar, the head forming the cover, instances two important characteristic points—workmanship and effective disposition,—as well as tone of color. It is true the latter consists of but greens and browns, but how cunningly blended, for when the cover is removed and replaced in a different position and you have the idea that the owl has turned its head around, it is a striking manifestation of the two points named. This same owl may be described as a grotesque, but it is a grotesque like the one in Field's poem, when "The barber kept on shaving." After the lavish use of ill applied and garish coloring on pottery with which we have been surfeited it is a matter of congratulation that the Martin Bros. adopted salt glazed stone-ware as the medium to express their artistic thoughts worked out in the comparative seclusion of their little pottery, with nothing but nature around them. Some



of these pieces we illustrate, including a portrait of Mr. E. B. Martin, by his brother R. W. Martin. The latter is the eldest of the family and was a student at the Royal Academy, where, to quote "Modern Artists," "he did work which marked him out as one who would even in England, where sculpture does not hold a favored place, in time achieve renown." Fortunately we think Mr. Martin preferred to express his fancies in an art which appeals to a wider circle and this earnest effort to give us pottery true alike in shape, feeling and design has done much to re-establish the beauties of stone-ware. The Bohemian Club of San Francisco have a fine punch bowl in the shape of a monster owl and the Yale crew a fine set of cups of Martin ware.

This tribute to their success is written with a strongly suppressed enthusiasm, an enthusiasm dangerous to give way to, for it could not but appear to savor of exaggeration. A lady critic on first seeing specimens of these wares could find no other word to express her admiration than "stunning." And that expresses it exactly.



DESIGN FOR FISH SET—ADELAIDE A. ROBINEAU

THIS design can be very effectively simplified by using either of the simpler conventionalizations of the sea horse or by omitting them altogether and using only the sea weed and shell. The ground should be white. The shell should make a note of very dark blue; the sea weed should be a shade lighter and the sea horse quite light in tone. The bands and shells of inner design should be in the two darker shades of blue. If a darker plate is desired the sea horse may be painted not so light and a ground of lighter blue used from rim to design. Leave all outlines white. This could also be carried out in various tones of green or blue and green.

A polychromatic treatment would be possible in lustres, cleaning out the white outlines when quite dry, by using first a pen knife and then a stick, wet with water to remove surplus color. In lustres use light and dark green and purple over green.



FOR PLATTER

CLUB

NOTES

The Bridgeport League of Ceramic Art elected at their annual meeting the following officers:

President, Mrs. Fanny Rowell; First Vice-President, Mrs. Frank Hitchcock; Second Vice-President, Mrs. Ebenezer Burr; Third Vice-President, Mrs. Samuel W. Beardslee; Recording Secretary, Mrs. Geo. S. Ford; Corresponding Secretary, Miss Helen Harrison; Treasurer, Miss Mary N. McCord; Librarian, Miss Ada L. Damon.

During the past year the club has had instructive lectures and demonstrations at its monthly meetings that have been intensely interesting. Only about twenty members of the club are china painters, many of the others are water color painters of talent and those interested in art generally. Miss Maud Stumm of New York was one who interested all, giving methods of painting from the model. Mr. Ernst Knauff,

editor of "Art Student," gave lessons in design, illustrated by crayon sketches. Mr. G. A. Thompson of Yale University talked on "Color Applied to Portrait and Landscape;" Miss M. A. Pomeroy of New York "Landscape Painting after the Dutch School."

Mr. Marshal Fry had an attentive audience as he told about use of colors, and treatment of designs, and gave a demonstration by painting a vase before the club at the October meeting. Mrs. Phillips, Mrs. Safford and Miss E. Mason also gave club lessons.



TREATMENT OF COWSLIP VASE

Henrietta Barclay Paist

MODEL the flowers with White Rose or Olive Green for the first fire, sparing the lights, glazing with Albert's Yellow and strengthening with Orange for the second fire. The stems and underside of leaves are a delicate Green shaded with a purplish pink (Violet of Iron). The stems sinking at the base; the upper side of leaves a dark rich Green. Shade the Vase from a light Green at the base to Dark Green at the top, using White Rose or Olive Brown Green and Dark Green. A touch of Yellow Brown in the background is pleasing.



VASE, COWSLIPS—HENRIETTA BARCLAY PAIST—NATURALISTIC, FIRST PRIZE



CHRYSANTHEMUMS—EUPHEMIA B. WILMARTH



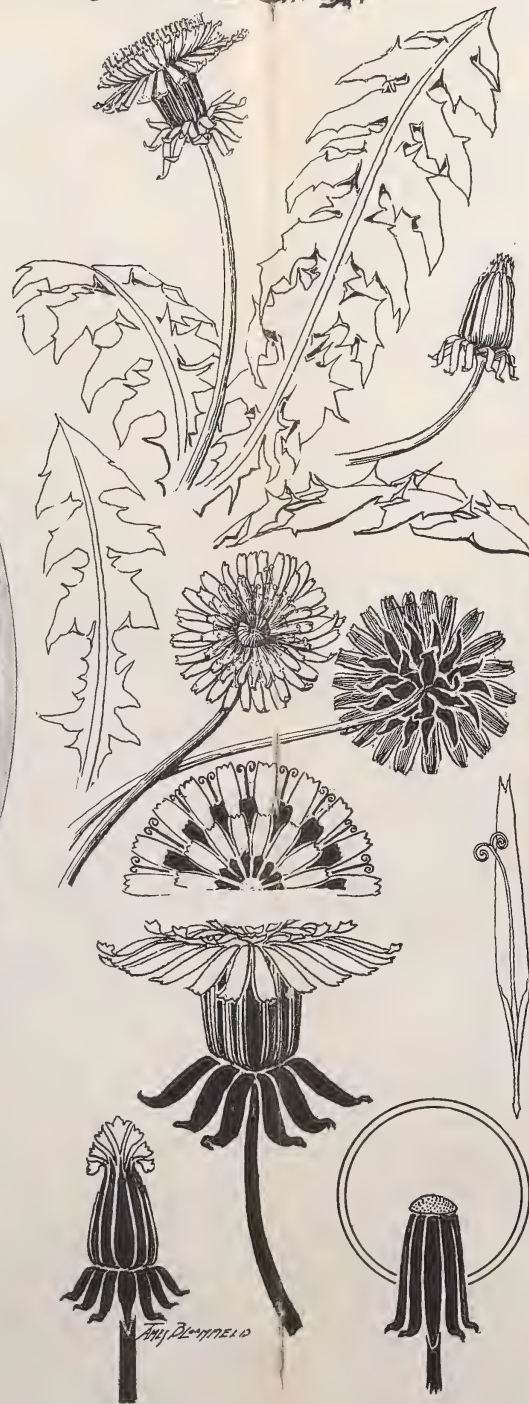
DOLPHIN PLATE—ALICE WITTE SLOAN

The design should be treated simply, preferably in one color such as blue or bluish green. The bodies of the fish and the swirls of water may be tinted if desired.



BANDS and outline in deep reddish brown upon a ground of pale greenish yellow, ground within outlines grayish green of same tone as first. Leaves in light tones of full greens, breaking into citrine tones and madder reds occasionally at tips. Sepals, full dull greens, going into browns and reds at tips. Stems palest citrine green, with touch of reddish crowns at side. Petals, full yellow, flat tones, well broken up, strongest color at upper edges and points.

A DANDELION STUDY AND SOME SUGGESTIONS



MAIN ground (between extreme outer and extreme inner lines of band) pale yellowish green. Band upon this in grayish green of fairly deep tone. Leaves and stems upon this again in a lighter tone of same color varied judiciously with slight gradations into a full green (mere points) and into a rich reddish brown. The idea is to have the leaves not of a flat tint, but the flat color broken a little; but not sufficiently to destroy the effect of flatness. Flowers, and petals showing at the tops of buds in rich reddish and full yellows, rather low in tone. Seeded heads in a faint wash of tone, corresponding to the dark ground in color quality. Outline (if any) in madder brown.



PURPLE AURICULA

Mary Burnett

FOR flowers use Deep Purple of Gold or Fry's Purple No. 2 and Banding Blue, the middle part of flower being Albert Yellow and Yellow Brown toward the petals, softening into purple without any hard line. The center is Brown Green.

Use for leaves Moss Green, Brown Green and Shading Green. The background should be very dark green at the bottom, shading up into Brown Green with Yellow Brown under flower. The inside of top may be gold or the dark color carried over.



DESIGN FOR STEIN—CORA WRIGHT

DUST the background of panels, Copenhagen Blue. Background of divisions, any dark brown. Paint Beetles with Shading Green, Grass, Moss Green. Roosters to be a

variety of Green, Red and Yellow Brown, the tail feathers being different shades of green. Handle dark brown or black. Outline everything with black.



A rare old bowl decorated with eight Immortals. Archaic scroll work on stand and flame motives under the blue lines at the top of the bowl.

THE COLLECTOR

THE COLOR BLUE IN POTTERY AND PORCELAIN I—CHINESE PORCELAIN

Mary Churchill Ripley

IT is no simple task to write briefly and yet comprehensively upon so vast a subject. There are those who, having made a study of oriental porcelain for a lifetime, say unreservedly, "there is still enough beyond to acquire, for another fifty years' work."

The color Blue, what is it? Why do shades vary? Is exact information obtainable regarding it? To answer the last question first, it is safe to assert that much exact information does exist relating to periods and processes in the Ceramic art of China, and with the growing desire for reliable guidance it is most fortunate that there are those arising well fitted to direct research. Such are coming out to us from the cloistered seclusion of museums study, as well as from personal contact with foreign people and things, and the consensus of carefully formulated opinions is giving us a standard more nearly right than any heretofore reached.

As we must necessarily exclude more information than we can possibly include in so short an article, let us confine ourselves to a single period in the history of Chinese blue and white porcelain, and ascertain some one thing regarding it. The student collector has perchance learned that whenever he has particularly admired the color blue in white porcelain, either when attending sales, or by glancing into shop windows, someone, the dealer or a friend has knowingly said—"yes, of course you admire that, it is a Kang-he piece."

The Chinese name means nothing at first, but after a while, when the lover of things beautiful for the first time dares to say, "I believe that this is a Kang-he piece"—and consulting his catalogue he finds that he is right, a definite something has happened.

Now to proceed with the briefest investigation, at least we may learn to know whether "Kang-he" refers to person, period or product. The name is that of an emperor, the second of the present dynasty. "Kang-he" reigned for sixty years, was a liberal patron of art, and one who learned much through the Jesuit missionaries,

of peoples, manners and customs, beyond the limits of the Chinese Empire. There have been in China, periods in which good pigments either native or foreign have been hard to obtain. In the 16th century cobalt was introduced by either the Jesuits, or the Mohammedans, and under the name of "Moslem Blue" was extensively used later on, though not freely until the "Kang-he" period. The exact nature of the pigment used by the founder of the royal porcelain manufactory in the 10th century, "Chi-tsung," who ordered that the porcelain for the palace use be made of "the color blue seen through a rift in the clouds after rain" is not known, but that early ware, together with all specimens known or supposed to have been made prior to the Kang-he period, are called by collectors "Ante-Moslem blue."

The "Kang-he" blue has served as standard for many years. Other blues are more or less like "Kang-he"—either lighter or darker,—of more violet shade or of redder tone. The presence of certain ores, manganese, iron etc., alters the shade of blue used in decoration, and experts become so familiar with these slight differences that it becomes second nature to separate pure cobalt blues from all others. There is often a greenish hue to the glaze of white porcelain, through which the blue, in decoration under the glaze, owes a peculiar softness that some collectors admire, while others strive to secure pieces of cream white porcelain, with what is generally known as ivory white glaze. Attention to the subtle differences in shades and texture will train the eye, and will give the experience which will prepare the way for further study of detail in decoration.

And here is the chief charm about things Oriental, the objects mean so much. Each was originally made for a purpose, to supply a need. We have decorations in blue upon white porcelains illustrative of *religious*, *mythological*, and *historical* subjects, and we note that use is made over and over again of the same general designs, adapted to the needs of various objects. Back of the form, the meaning may always be found.

More or less diligently, as he chooses, the student collector may enter upon the pursuit of knowledge which will assist in the study of objects. When fully equipped with data, he will



Famous old design on white porcelain cylindrical vase. The Immortals by name, are "Le Te-Kwae," who carries a crutch, "Ho Sen-Koo," with a lotus flower, "Len Tung-Pin," with a sword, "Chang Ko-Laou," whose emblem is a musical instrument made of bamboo, "Tsaou Kuo-Kin," with castanets, and "Lau Tsae-Ho," bearing a basket of flowers, "Han Chung-Le," carrying a fan, "Han Seang-Tsze," with a flute.

A RARE PIECE OF AMERICAN POTTERY

Edwin A. Barber

Plate of fine porcelain. Blue line on the edge. Conventionalized decoration on the rim is marked off by two blue lines inside. In the center the Eight Immortals appear upon mythical beasts, each carrying appropriate emblems. This plate is a crude replica of a famous old one.

at once, when handling a specimen, look to see the nature of the paste, the method of applying color, whether under or over the glaze, and the tint of the glaze itself. Then, proceeding to analyze the pattern, he will note that the same figures, animals, flowers, frets, etc., appear again and again, and after a while he recognizes the emblems of Buddhism, and the eight immortals of Taoist fame, the precious objects used by scholars, and different things symbolic of rank and position, whether military or official. Upon blue and white porcelains we find there are better illustrations of the thought life of China, than appear in the polychrome decoration, and this is the chief reason for advocating the study of blue and white, before attempting even to enumerate the varying shades of mazarin, sapphire, peacock, and robin's egg blue.

We find it possible, in "blue and white," because of interpretive patterns, to classify with accuracy, and to distinguish between forms; those made for temple use being somewhat different from articles used for food, and objects for ornament showing still greater variety.

There are definite styles in Chinese ornament, and the simplest division groups under "Archaic," "Naturalistic" and "Conventional"—designs which are more truly absolute than the historic ornament of any other country.

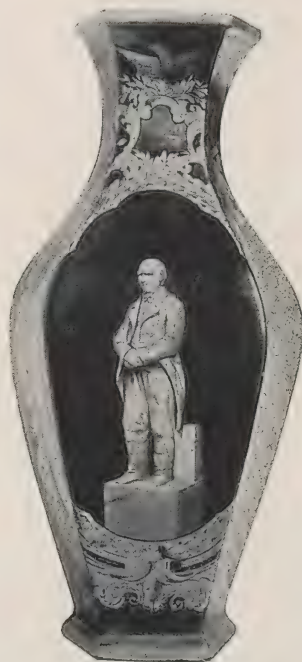


Kang-he vase in the South Kensington Museum, decorated with the Taoist Immortals standing upon the clouds.



Landscape design on Kang-he blue and white porcelain vase. Neck decorated with fret and dots. Bats on shoulder.

RALPH BAGNALL BEECH operated a pottery in the neighborhood of Beech and Poplar streets, Kensington, Philadelphia, previous to the year 1846. He made common pottery and, later, what were considered fine vases for that period. Mr. Beech took out several patents for the decoration of earthenware. It is said that he came from the Wedgwood works at Etruria, England. About the year 1853 he went on a trip to the South, where he died of yellow fever. His works remained idle for several years and were finally taken by Philip Newkumet for the manufacture of fire brick. Mr. George Allen, who is still living in Philadelphia, purchased some of the fixtures and appliances from Beech's widow and started a white ware pottery in the vicinity in the year 1859.



A most interesting example of Beech's best work has recently been procured by the Pennsylvania Museum, Philadelphia. It is a tall six-sided vase of white pottery, entirely covered with a black ground. On the front panel is a full-length figure of Stephen Girard in white, surrounded by a heavy frame work of gold and surmounted by a gilded eagle. The decoration has the appearance of having been painted in oil directly on the biscuit, as the surface is entirely devoid of glazing. The effect is similar to that produced by a coating of lacquer. On the bottom of the vase is this impressed mark,—“Ralph B. Beech, Patented June 3, 1851, Kensington, Pa.” In the U. S. Patent Office Report, for the year indicated the following record is found:

Patent No. 8140. “Improvement in Ornamenting Baked Earthenware.”

“I do not intend herein to claim the general application of Oil Painting to China or Earthenware; but what I do claim as my invention, and desire to secure by letters patent, is “FIRST. The application of coloring water mixed with varnish, or its equivalent, to the surface of baked earthenware, for the purpose of giving to such ware a surface of sufficient body, and of sufficient brilliancy for ornamental



DAFFODILS—Teana McLennan-Hinman

purposes; thus obviating the necessity of the glazing process, substantially as herein described.

"SECOND. The inlaying of pearls, gems, etc., on china and baked earthenware for ornamental purposes, substantially as herein above described.

"THIRD. The peculiar cement and process by which I affix pearls and gems to the china or baked earthenware.

(Signed) RALPH B. BEECH."

This then is one of the extremely rare pieces produced by Beech under his patent for decorating unglazed earthenware. Its value is greatly enhanced by the mark, which establishes

its authenticity and age beyond doubt. As will be seen by an examination of the illustration, the statue of Girard is exceedingly well executed. The heavy gilding surrounding the panel, which is not brought out very clearly in the engraving, is evenly laid and as bright and perfect as when first applied. There are doubtless other good pieces of Beech's workmanship in existence, but this is the first of the kind which has fallen into the hands of collectors. The writer would be much indebted for any information relative to other examples which may turn up.



BREAKFAST CUP AND SAUCER

Catherine Sinclair

OUTLINE design in black using a little Dark Blue (Lacroix) with it. Petals of flowers, bands on top of cup and saucer and handle in dark blue enamel, calyx in light grayish blue, stems and inner bands of dark green enamel, stamens outlined in black with touch of Silver Yellow in circles.



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

OAK LEAVES—DESIGN TREATMENT

Katherin Livermore

THIS design would be very effective on shirt waist boxes, shoe boxes, &c., where an all over design is required. First outline the design, then carve out the background slightly, leaving the ornament in low relief. It will then be necessary to strengthen the outlines. Then form the background before attempting to shade the leaves. The shading should always come last in every design.

The carved articles must be very carefully waxed and brushed out or the wax will harden in the indentations and form white specks. The easiest way to remove these, if such a thing happens, is with a hot point.

If preferred, the article may be sketched, using white shellac, and, when dry, rubbed down with a stiff brush. This will give it the dull tone required.

o o o

MIRROR AND BRUSH BACKS (Page 37.)

Katherin Livermore

THESE designs are so simple that they hardly require a treatment, the beauty of them being in the strong, careful outlines; the stippling and cross-hatching explain themselves. Two suggestions for brush backs are given; the wave line background in one is simply a series of outlines following the general sweep of the design; but, the others are much improved by soft dull tones, so dull, in fact, that they tone into the browns of the wood and are hardly distinguishable.

The harmony of the subdued greens and browns and reds in a set just completed, is charming. Bright colors are decidedly objectionable and should never be employed. Wax and polish in the usual manner.

o o o

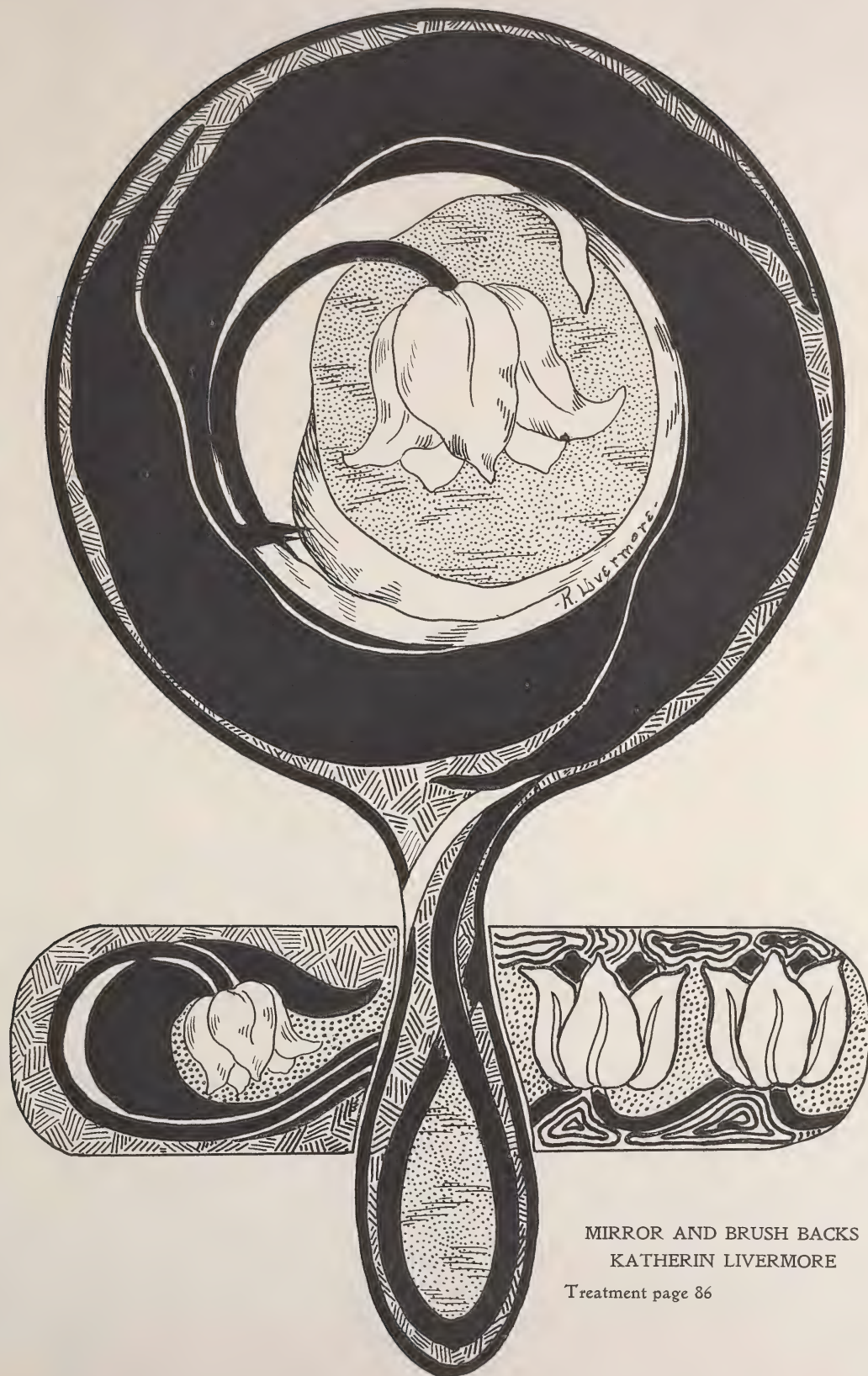
JEWELLED WOOD—PAINTED WOOD

Maude Crigler-Anderson

MOST of you are familiar with the glass jewels used in the decoration of glass and china. Has it ever occurred to you they can add materially to the appearance of decorated wood? They can be purchased by the gross or dozen in all colors, sizes and shapes, either cut or plain. Many fine oriental heads, such as those after Mucha, are especially good for this style of decoration on account of the abundance of jeweled ornaments used upon them. Execute one of these heads in the following manner and I am sure you will be amply repaid for your time and trouble, and have as well an article for which there is ready sale.

Sketch upon a large circle a head with many ornaments and





MIRROR AND BRUSH BACKS
KATHERIN LIVERMORE
Treatment page 86

jewels. First burn all outlines and give a coat of a mixture made of shellac dissolved in alcohol with a small portion of gum arabic. This will prevent the color from sinking into the wood and assuming a dull appearance.

Proceed to paint in oil colors in a broad way using much Meggillp, also a mixture of three-fourths linseed oil to one-fourth turpentine. Use where possible the most transparent colors such as Olive Lake, Rose Madder, etc., as these seem to give the desired colored effect without making the excessive use of paint necessary. Do not attempt detail but keep the whole in simple poster style. For the background, simply stain with very thin color allowing it to sink in and show the natural grain of the wood. Good background colors will be found in Bt. Sienna, Bitumen, Yellow Lake, Olive Lake, and Gamboge. Good flesh tones are found in Lemon Yellow, Yellow Carmine, Rose Madder, and White.

After the painting is thoroughly dry, work up the jeweled ornaments with any desired color of Lustre and lastly place the glass jewels as the design requires.

These may be simply glued upon the wood or inlaid. The inlaying may be accomplished by removing the wood with the regular wood carver's tools, however, the simplest, neatest and by far the most rapid manner of removing the wood to exactly fit the jewel, is done by means of a dental engine, and its various shaped burrs.

JEWELLED LEATHER.

Jewels such as described for wood can be procured with

tiny holes in each side to enable one to thread them upon the leather. Conventional designs upon purses, card cases, folio covers, opera bags and portiere borders, are greatly enhanced in beauty by the addition of these jewels, made secure upon the leather with gold thread through the tiny holes through jewels.

Simple spangles such as are commonly found upon fans, can also be used to advantage upon such articles as opera glass bags. They come in many colors in packages at ten cents. Use gold or silver thread to secure them to the leather.

○ ○ ○

TABLE DESIGN (Pages 89 and 90)

Mrs. Dante C. Babbitt

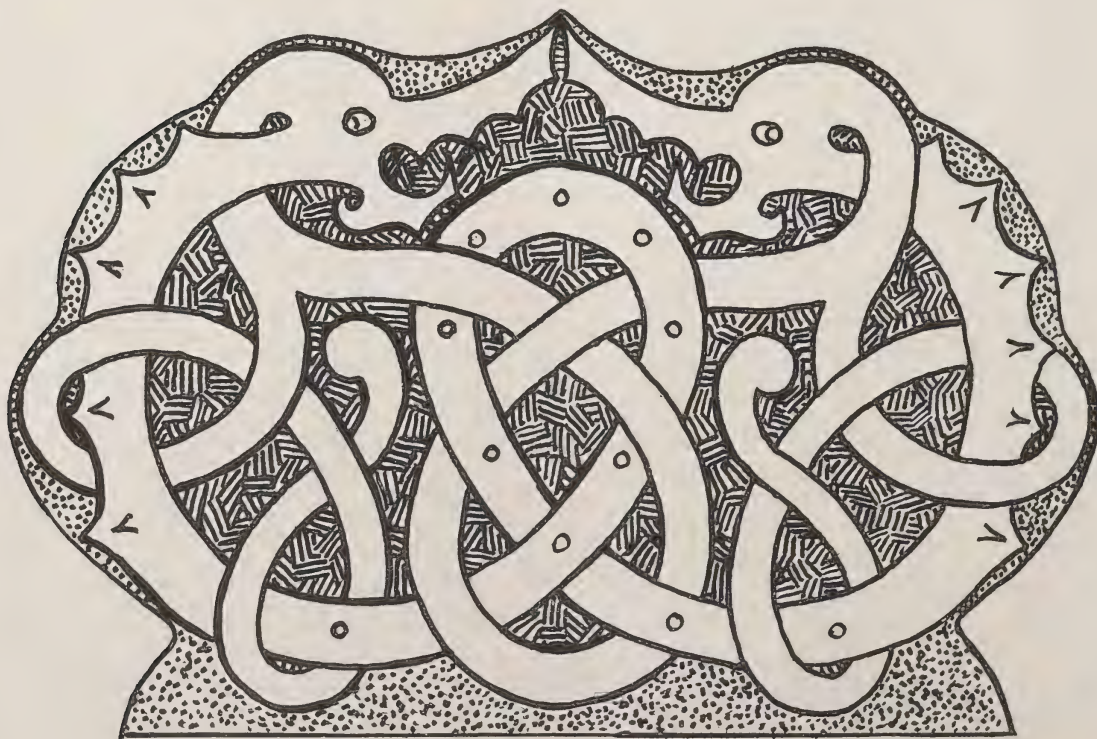
THE design for this table is one-half actual size. Trace on design and burn. Put in background and retrace any part of outline not true and firm, burning especially deep on shadow side. Next shade. Stain the parts indicated by slanting lines, walnut. Give a spray finish, dry, wax and polish stained portion.

○ ○ ○

DESIGN FOR BOOK RACK

James James

TREATMENT for Horse Dragon design. Burn the outlines deeply. Treat the background boldly. Do not stain.



CELTIC DESIGN FOR BOOK RACK—JAMES JAMES



TABLE DESIGN—MRS. DANTE C. BABBITT



TABLE DESIGN—MRS. DANTE C. BABBITT

(Treatment page 88)

TREATMENT FOR PITCHER

Marianna Heath

FIRST fire—Tint handle and alternate panels Turquoise Blue, make raised paste beading on each side of band separating panels and put gold between, leaving spaces for the enamel dots or not as you prefer. Paint roses very delicately with Rose and touch of Yellow; leaves should be soft and gray in tone.

Second fire — Retouch roses with Pompadour and strengthen leaves with more yellowish greens. Put on gold and make enamel dots as nearly the shade of the tinted panel as possible.



ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

Mrs. H. H. W.—To "Powder" a color on a background is to use powder color over it rubbing into the half dry painted color with a brush or cotton tool. To glaze the background is to powder it with a color called Glaze, i. e., Ivory Glaze or Azure Glaze. To dust a color is the same as to powder a color. We would advise the same general scheme of decoration throughout the set of china.

B. J. D.—The three water color designs you send for criticism are interesting and show talent, but as it is not praise but fault finding that is most helpful to an art student we will find as much fault as possible. We find the Honeysuckle design too blackish and muddy in color; it has not so much the appearance of being done from Nature as the other two. You certainly did not see those suggestions of spots of color in the background. In a study, paint only what you see. It looks as if you were not sure of your color and were "feeling around for it." Look at your study until you make up your mind all about it, then put down what you have seen. Opaque White is not permissible to touch up high lights on flowers unless opaque color is used throughout. The Fleur de Lis study is clearer in color and looks more naturally seen. The color of leaves is not quite true and the flowers are seen somewhat too much in detail. Then too, there is no atmospheric effect and each flower is equally in the foreground. Look for masses of light and shade and color, then add detail to principal flower or flowers only. The study of Peonies is also somewhat muddy in

color and you have looked too much at the individual petals instead of seeing the study as a whole. The color is not true and the whole thing is "edgy."



DESIGN FOR PITCHER—MARIANNA HEATH

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CONTRIBUTORS

MRS. MAUDE CRIGLER ANDERSON ❧
MISS GERTRUDE M. BROWN ❧ ❧
MISS MARIAM L. CANDLER ❧ ❧
MRS. ANNA B. LEONARD ❧ ❧ ❧
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A MONTHLY:
MAGAZINE:

FOR THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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Some Leading Agencies of Ceramic Studio.

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KERAMICA STUDIA

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NEW YORK AND SYRACUSE

September 1902



WATCHING the general trend of things, we see a constantly increasing exodus from the leading studios to the summer schools of design or pottery where teachers and students are spending their time profitably studying and at the same time enjoying an outing, consequently the work in the regular season will be much stronger and better.

The decoration of porcelain in this country, while not a new thing, has only of late taken a serious and artistic turn, and it will be some time before certain principles are generally recognized. In the shops, as well as the studios, one sees a character in the designs different from those of two or three years ago, showing that in a commercial way also, there is a demand for better designs. Even in the cheaper wares where the design is stamped there is much more refinement and good taste than formerly. Indeed, many of the stenciled designs are excellent.

The makers of pottery, with their underglaze decorations, seem to have progressed more rapidly than the overglaze decorators, doubtless owing to the arts and crafts societies which accept nothing but the artistic, and from these the factories have taken a hint.

We have given illustrations from time to time of artistic pottery, which should have and doubtless has, given our subscribers suggestions and hints for overglaze decorations.

While it is perhaps a mistake to try to copy exactly the broad designs made under the glaze, in an overglaze decoration, still these decorations are teeming with suggestions that may be carried out in a more delicate manner on the porcelain surface. The spacing and general effect may be obtained with combinations of various materials; in other words, the same idea may be expressed with different mediums—enamels, bronzes, gold lustres, raised paste or flat washes of color or enamel with various outlines; there is no limit to the possibilities of overglaze decorations, and decorators are more fully realizing the fact.

NOTES FOR STUDENTS VISITING THE METROPOLITAN MUSEUM

[CONTINUED]

No. 146. Jar. Excellent design, top and bottom forming beautiful lines for the background.

No. 148. Note the way the gold is used on the blue.

No. 190. Cup. Note combination of color and the way the blue medallions are used, the design being in white.

No. 196. Good shape for panel and good design.

No. 223. Bottle vase. Fine all over design in the reserve oval, and good treatment of the neck.

No. 211. Plate. Delightful all over design in blue and white, fine distribution of color, note proportions of bands.

No. 205. Cup and saucer. Good design.

No. 204. Vase. Effective diaper pattern in panels.

No. 201. Plate. Good suggestions for medallions.

No. 202. Plate. Blue and white, fine in color and distribution of white.

No. 243. Octagonal plate. Note the background.

No. 230. Plate. Good border.

No. 311. Note proportions of bands.

No. 309. Plate. Note panels and the background.

No. 632. Plate. Note arrangement of blossoms on rim and treatment of background.

No. 357. Beautiful tone of blue and white and fine powdering of the white blossoms on blue—note background.

No. 395. Fine arrangement of medallions and good design.

No. 410. Vase. Good distribution of white on blue.

No. 427. Cup and saucer. Beautiful all over design and good proportion in bands.

No. 442. Plate. Good border suggestion for fish plate.

No. 960. Cup and saucer. Blue enamel background and gold design outlined in black, good all over design and extremely rich in effect.

No. 946. Jar. Very rich in effect, raised polychrome enamels on gold in panels, good proportions.

No. 972. Plate. Rich enamel effect. Note proportions in bands, also the fine diaper of background.

No. 965. Plate. Note the rich effect of the dark rose enamel on the lighter pink enamel of the rim in diaper pattern.

No. 962. Plate. Delicate running design of gold and very fine color in the rose enamel flower.

No. 982. Cup and saucer. Note curious treatment in medallions of the iron reds and the gold pinks.

No. 980. Grotesque treatment of animals, but good in color effect.

No. 954. Cup and saucer. Note effect of gold design in band, and the red diaper pattern.

No. 702. Note shape of medallions and the naturalistic treatment of flowers and curious tone in the leaves.

No. 873. Cup and saucer. Delightful design in red and gold on white.

No. 876. Another cup and saucer in red and gold on white. Note beautiful shape of panels.

No. 865. Cup and saucer. Beautiful and rich effect in the bands.

No. 1004. Vase. Fine color of rose enamel opaque, good design top and base.

No. 1019. Exquisite vase in rose enamel, transparent. Note the unevenness of the enamel background which makes the color vibrate, the effect being much more artistic than No. 1004, with a smooth even tone. The charming medallions at the top with a touch of black give great tone to this and also the orange red blossoms here and there which are handled in a masterly way. The yellow greens hold it together with the rose enamel.

No. 1002. Plate. Beautiful drawing of poppies.

No. 1045. Cup and saucer. Charming panels in red, white and gold.

No. 1083. Good all over design in the background.

No. 1087. Cup and saucer—very rich in color.

No. 1086. Note the exquisite quality of the white.

No. 1136. Plate. Rich effect in the gold panels with polychrome enamels in design.

No. 1157. Most excellent color scheme and arrangement of bands.

No. 1146. Tray. Good design and fine tone of rose enamel.

No. 1161. Cup and saucer. Orange on white, excellent effect for all over.

No. 1135. Cup and saucer. Interesting arrangement of panels.

No. 1164. Cup and saucer. Beautiful diaper pattern in gold on white. Good effect in the bands.

No. 818. Charming bowl in red and white. Design in white shaded with red lines.

No. 803. Vase. Good design top and base.

No. 812. Cup. Good fret-work over the red.

No. 786. Bowl. Effective and bold arrangement of blossoms and leaves.

Room 20—Japanese Porcelains and Pottery.

No. 171. Ten sided plate. Beautiful in design and color. Note the effect of the red diaper pattern and the red outline.

No. 113. Beautiful red bowl; near this is a Satsuma water vessel without a number which has on it innumerable bands, exquisite in color and design (enamel).

Another bowl without a number is twelve sided, strong and good in color and design. (Case 19).

Study well the imari bowls. The color and designs are bold and effective. Note the beautiful use of the bands and how much they add to the effect. In themselves they are a study.

Room 21.

No. 193. Wine bottle. Beautiful in design and color. Note the combination.

No. 201. Imari plate. Excellent effect in color. Note the emphasis of gold and the red.

No. 318. Plate. Naturalistic arrangement of japonica—beautiful drawing.

No. 385. Plate. Blue and white study in bands.

No. 34. (Case 4). Deep cup. Rich combination of color. Note tone of red enamel and the background.



POPPY PLATE AND CONVENTIONAL DESIGN

Hattie V. Young-Palmer

INDICATE with pencil the position of poppy, poppy bud and leaves. Wash in background first. Begin with Ivory Glaze at top of plate and shade into Lavender Glaze and Greys beneath the poppy. Paint in the suggested scrolls while the background is still wet, using White Rose, Brown Green and Russian Green at the extreme edge of plate. For the poppy use Rose, having first given a delicate wash of Albert Yellow, shade with Lavender Glaze and White Rose.

Keep the inside of poppy warm in tone. Intensify with powdered color, using Yellow Brown over leaves and background of lower right side.

CONVENTIONAL DESIGN

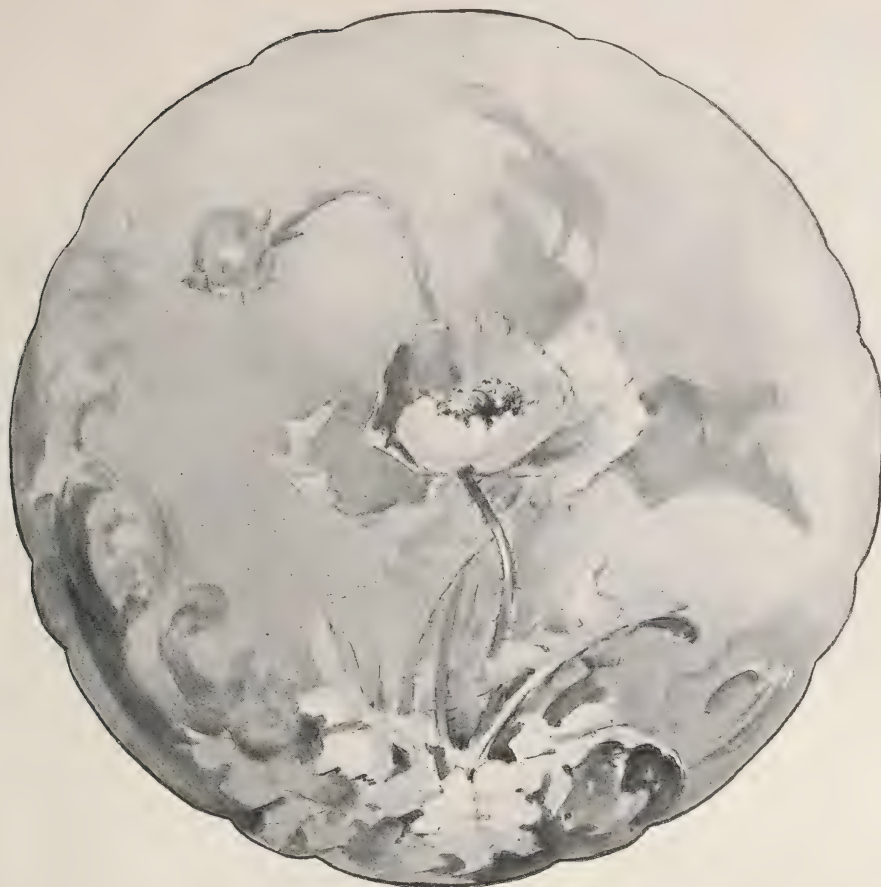
THIS design may be used for stein. Outline in either Green Gold or Black, main background in Ashes of Rose, lower background in Dark Green, leaves, stems and buds in Verdigris. Poppies in Peach Blossom. The small bands above and below in Ashes of Rose, Purple Black and Peach Blossom.



CHOCOLATE CUP AND SAUCER DESIGN—CATHARINE SINCLAIR

AFTER carefully tracing design, outline in black, using a little Dark Blue (Lacroix) with it to give better tone. The design with bands and handle are in gold. The small spaces in

which the berries are placed and inside of cup are in Ivory Lustre and the rest of cup and saucer in Yellow Brown Lustre. The gold should be applied twice and lustre three times.



POPPY PLATE—HATTIE V. YOUNG-PALMER



CONVENTIONAL POPPY DESIGN—HATTIE V. YOUNG-PALMER



DESIGN FOR FISH SET—ADELAIDE A. ROBINEAU

It is intended that this design should be carried out in Copenhagen Grey and Copenhagen Blue leaving the outlines white. A combination of Copenhagen Grey and Grey Green or a darker green would also be effective. Other good color schemes would be a combination of Grey Green with a

mixture of Royal Green $\frac{1}{2}$ and Copenhagen Blue $\frac{1}{2}$ or another shade of dark green, if preferred.

The Grey Green is also nice in combination with Copenhagen Blue alone. Two or three tones of Copenhagen Blue could also be used in carrying out the design.



BAND FOR INSIDE TOP OF BOWL.



DESIGN FOR BOWL—EMILY F. PEACOCK



DESIGN FOR PITCHER—GOOSEBERRIES—SECOND PRIZE—MARIAM L. CANDLER

TREATMENT FOR PITCHER—GOOSEBERRIES

Mariam L. Candler

CARE should be used in sketching in this design. Keep the berries as transparent as possible, using a light wash of Silver Yellow for the center of the prominent berries, modeling them with Moss Green, Brown Green and a light wash of Deep Red Brown on some of the riper ones. For the leaves use Moss Green, Brown Green, Russian Green and Shading Green, laid in flat washes. The shadow leaves and berries are painted in Warm Grey and Violet. Keep those fading into the background in the cool shades, viz.: a little deep Blue Green, mixed with Warm Grey or Violet of Iron. For the background use Dark Green and Roman Purple on the lower part of the handle, and around the lower part of the pitcher down to the base, then carefully blend the following colors: Apple Green, Russian Green and Ivory Glaze, keeping light tones near the top of the pitcher. For the second firing use the same colors, modeling and strengthening where needed. A little Finishing Brown may be used in accenting the leaves. Before firing, when the tints are dry, glaze with the same powder colors that were used in the background.

TREATMENT OF VASE, ARROW HEAD

Gertrude M. Brown

THE leaves and background of the border around the lower part of the vase are yellow green. The upper part to be tinted a pale blue green, with a deeper tone of the same in the water part above the border (use Apple and Russian Green). Outline the wave markings, stems, leaves and flowers in a deep rich green. The flowers are white with washes of Ivory Yellow and Warm Gray, and the round seed balls are also left white, or may be tinted the pale blue green, while their calyx cups are of the deeper tone. The root design in the border is in rich warm red, and the flowers are accented with the same in dots and markings (Warm Gray and Deep Red Brown.)

CLUB

NOTES

A member of the Bridgeport Ceramic Art Club gave a dinner, at which the new President, Mrs. Fannie Rowell, was the guest of honor. Mrs. Rowell will hereafter spend part of her time in Bridgeport, having recently built a studio there, and at the same time continue her work at her New York studio. The club is to be congratulated upon its choice for President.

IN THE STUDIOS

The Alfred Summer School of Ceramics has just finished its second successful season.

Mr. Marshal Fry has been so busy with pupils that he has had very little time to devote to underglaze study, but he has nevertheless, laid a good foundation for the future, and we look for something quite worth while before long in this line.

Miss Maud and Miss Bessie Mason have spent the summer at Ipswich with Mr. Dow. We are looking for an interesting account from them of the work in designs there under his instruction.

The Chautauqua Summer School has also closed

another term, Mrs. Vance Phillips, Mrs. Safford and Miss Peacock being the instructors from New York.



DESIGN FOR VASE, ARROW HEAD—GERTRUDE M. BROWN



CONVENTIONAL PLATE, WILD CARROT MOTIF—M. M. MASON

FIRST tint or ground-lay the plate all over with either Neutral Yellow or Copenhagen Grey, and give a strong fire. The design is then applied as an enamel over the tint. If the Copenhagen Grey tone is used, the enamel is made by using three parts Royal Blue and one part Azure Glaze, with the addition of a touch of Albert Yellow. Mix it rather dry with Painting Medium and thin and float it in with Enamel

Medium. A slight vibration of color is quite desirable in this kind of design.

If the Neutral Yellow, which is particularly effective, is used as a tone, the Yellow may be omitted in the enamel and possibly a little Black added to deepen the blue.

When the enamel is used over a dusted or groundlaid tone the firing should be lighter than when used over a tinted one.



VIRGINIA CLEMATIS—MENTION—ELIZABETH BRAME VAN KIRK

FOR background tone use Copenhagen, adding for some purplish tones, Violet of Iron with small amount of Ruby Purple. Foliage is of Brown Green and Black Green glazed with Moss Green, using with Moss Green some Turquoise Green for wash over the highest lights of the most

prominent leaves. Blossoms are wiped out, then modeled with Moss Green, to which has been added Yellow Brown. The stamens are last wiped out very sharply. A pale tinge of Ivory over the stamens as well as the entire cluster of blossoms should be the last glazing.

ARTS OF THE CLIFF DWELLERS

PEPPER'S FINDS ON PREHISTORIC SITES IN CHACO CANYON

THE Pueblo Bonito in Chaco Canon, New Mexico, was explored by Mr. George H. Pepper, assistant in ethnology, in the Museum of Natural History. His finds embrace many things that were hardly expected and may have an important bearing on the problem of the population of America in a very remote epoch; and others which in their way surpass for artistic quality anything of the sort found in Mexico or Peru.

The cases are in the first large gallery to the westward on entering the main floor of the museum by the portal at the head of the stairway, after passing the middle gallery, where the stuffed beasts and birds are shown. On the south side is a series of cases containing models in plaster of typical pueblos like the Pueblo de Taos, and restored cliff dwellings, which may be fairly representative of the lofty eyries where Mr. Pepper dug the relics now partly arranged for public view.

Digging in the floors of these prehistoric caves, he came upon whole sets of jaws, apparently assembled with some purpose, either directly connected with religious worship or merely stored there against the day of festival, when they were brought forth for religious use. Ceremonial sticks in large quantities and different shapes were found, sometimes with the symbolical feather attached; long flutes of wood and other subjects belonging to the pre-Columbian past; but nothing to show the presence of white men, nothing that told of barter with the Spaniards or the influences of Spanish priests. Heaps of shells from the Pacific Coast there are, indicating trade with the California Indians, and at least one jar of brown pottery, which seems to have been brought from Mexico, and may have served as a model for the local jars in white pottery, of which there is a great wealth.

Modern times are not omitted; for some cases contain an interesting study of the blanket, basket, and pottery work of the Navajo Indians—the sumach roots and branches which yield the red dye when the juice is mingled with the ashes of the juniper, and the black dye when boiled down. Here is the Navajo wool in the fleece, and when shorn and treated with the vegetable dyes; the yarn in differing colors, the loom with a blanket partly wove, the blankets themselves in all their strong colors and designs, some of which are traceable far back to the pottery and textiles from the prehistoric sites. But the ancient remains are most curious.

There are quadruple jars of small size connected together, in which dyes and paints were kept, the decorations being conventional signs for frogs and tadpoles, creatures connected with water, and therefore commonest in a country of arid mesas and plateaus, where water is a question of life and death. Here is a double jar like a dumb-bell, with the spout on the handle, the two ends decorated with a flower pattern of five petals and five tendrils. Yonder is a grand jar, with a serpent decoration on its widest circumference, a bold spiral proceeding from a pattern of four longish squares; possibly we have here the remains of a rattlesnake figure in which the black points on the spiral represent the scales and the oblong squares at the other end, or stem end, the rattles. Big jars and bowls in solid black are fine in shape. Some of the more modern pieces are decorated in red and yellow and black, showing stags and bears, parrots or eagles and cocks, antelopes, flowers, with expanded petals, leaves and stalks, bold, simple decorations like mountain ranges, or terracelike, squared clouds. Here are modern rattles and a host of curious dolls, manikins, and devilkins made of cotton and leather,

painted and adorned with feathers and bows. Among the bowls is one whose decoration in bold black designs suggests the cuneiform from the Euphrates on a large scale—a design for all the world like the cuneiform of a fish—though there is no connection either by immigration or underlying meaning between the two.

These cases are interesting also for the record they contain of the evolution of pottery from basket work. We see the impression on the clay of certain baskets, into which the clay was originally pressed before being dried by the sun and by fire and then baked. Among the Witherill objects excavated in Utah which fill cases in the same gallery we find the mummies and the textiles of a very early race which seems to have understood basket work alone, not having reached the stage of pottery making, as was also the case of the Australians. But their baskets are certainly superb for quality and decorations, size, and usefulness, though the weave differs from that of the race whose remains are found above them in the Utah caves, and also from the weave of baskets made by modern Indians.

In Mr. Pepper's find in Pueblo Bonito, in New Mexico, one can see a bottle shaped jar of pottery in which the maker has not only built the bowl up by spiral ropes of clay as the early basket maker would carry round and round a rope of straw to form his basket bowl, but he has indented the rope of clay as he wound it, so that the outside is rough like plaited straw. It is a very pretty example of the evolution of pottery from forms in basketwork.

The decorations of this prehistoric pottery are often explainable only on the belief that the potter had a woven basket before him which he imitated, shape, design, and all, in clay, for these designs are natural in basketwork, but not natural in the united surface of a clay bowl or pot. Here, too, are the stones they used to polish the bowls with inside and out, and implements used for carving, weaving, and painting.

Unequaled in other collections of prehistoric America is the case containing inlays of turquoise or bone, jet and other materials, even on basketwork—but in the latter case the foundation fell to pieces as the object was excavated from the sand. Innumerable are the pieces of turquoise carved for mosaic and inlay purposes with stone implements, many also are the largest pendants and ear, nose, and breast ornaments. In one there was an imperfection in the stone, so the ancient jeweler has carefully drilled out the bad spot and fashioned a plug of turquoise which exactly fits the hole. In another case a pear-shaped piece of mosaic was needed, and this has been built of three pieces so perfectly fitting that one can scarcely see the lines of jointure. There are small ducks and pigeons of light stone, and a bird in jet with a decorative design in turquoise passing along its body and wings. A large shell has been shaped like a beetle and an inlay of turquoise carried round the thorax. A scoop made of deer's bone has bands of turquoise alternating with lines of jet inlaid with the utmost skill, and certainly showing a fine eye for color. The finest piece in this collection, however, is a large carved frog in the blackest of jet, with turquoise eyes and turquoise inlays. This favorite reptile sings sweetly to people who for months have perhaps been praying for rain. As tadpole or half frog, or as complete in all its legs, the frog is like the duck, and more often than the dragon fly, a sign of water. There can be no doubt that a work of art so elaborate as this must have belonged to the tribe as a talisman which was brought out for the ceremonies in honor of the rain gods.

The installation of the old and modern Americana is

going on apace; many cases in the extreme west gallery are in order, though not open to the public, owing to the presence of painters and plasterers. The center of the long hall is taken by plaster casts of the tall carved pillars at Palenque and Uxmal, discovered by Stephens, and figure by Cather-

wood fifty or sixty years ago. Under Prof. Putnam this department of the Natural History Museum is increasing every year in value, and in the number of objects which can be admired by any one, whether learned in ancient Americana or not.—*New York Sun*.



SCARABAEUS PLACQUE—SECOND PRIZE—ETHEL MUNDY

FOR background use Yellow Ochre with a touch of Black. The medium tone Capucine Red with a touch of Black and the darker tone Brown Green. Outlines Black. This design would be very attractive done in Cobalt Blue under the glaze.

WATER COLOR TREATMENT.

The colors used are: For the background, Gamboge

with a very little Alizarin Crimson and a very little Charcoal Grey.

For the medium tone on the black and white drawing, Alizarin Crimson with a very little Gamboge and Charcoal Grey.

For the dark tone or green, Prussian Blue, Gamboge and a little Charcoal Grey. The outline is black.



DESIGN FOR PUNCH BOWL—FIRST PRIZE—ROCKWOOD MOULTON

THE scheme is in blue and two values of green. Outline in black. Fill in the interlacing patterns and border at the base of bowl with a wash of equal parts of Copenhagen Blue and Deep Blue Green, mixed. Paint the ground of border, also space between panels with a thin wash of two (2) parts Apple Green to one (1) part of Sea Green. All the bands of designs and ornaments between panels are done with equal parts of Shading Green and Sea Green, used thin enough to be darker in value than the blue. The pattern inside of bowl is blue also. The black represents the dark green, the dark grey is blue and the light grey represents the light green. The background of panels is white china.

The design would be effective if carried out in two values of Yellow Luster and Gold. Use Yellow Luster in place of the Blue in the other design. Use Yellow Brown Luster where the Light Green is used and Gold in place of the Dark Green. Outline all the gold parts with black, and outline the pattern in Yellow Luster with gold.



GRAPE DESIGN FOR PLATE AND STEIN OR PUNCH BOWL—LAURA OVERLY

FOR PLATE—Use 9½ inch plate. Dry dust the rim with Bischoff's Lavender Glaze, then fire. For second fire divide the plate into eight parts, transfer carefully, outline with black.

Paint the dark background on edge of plate in Royal Blue. Grapes in Violet No. 2 and Banding Blue. Leaves and stems in Grey and Lavender Greens. Mix any violet color with Grey Green and Dark Green.

FOR STEIN OR PUNCH BOWL—First fire, transfer the design carefully, outline in Black. Dotted portion in Green Gold. For grapes and leaves use the same palette given for plate design. Dark portion Royal Blue.

Add ¼ Lavender Glaze to all the colors, otherwise you may over fire the gold. This design can be painted in Grey Greens and Lavender or any other combination of colors.



DESIGN FOR PLATE—ANNA B. LEONARD

THE whole design is to be painted with Copenhagen Blue and Dark Blue (Lacroix) mixed, using enough of the latter to give a bluer tone. For the darkest parts of the de-

sign use the paint thicker, varying the tones of the design by the consistency of the paint. This design may be carried out in any color, but it is better in blue.

NATIONAL LEAGUE STUDY COURSE

Mary Chase Perry

THE plan for the year's work for the N. L. M. P. embraces both exhibition and educational features, practically dividing the study course into two parts, thereby continuing the main characteristic of the work of last year, together with the addition of an improved line of study work, the results of which are also to form a part of the final exhibition.

One part, consisting of decorative work on fixed shapes, will be purely of an exhibitiv and comparative order. No other merits or medals will be attached to this branch.

The second or educational part will consist of a study course of three problems, in which are represented the foundation principles of ceramics. The object of such a line of work is to lead in a gradual way, to the understanding of the educational value of ceramic study, aside from the mere making of attractive objects: to show also that it is the means of mental training and individual growth, developing not only "appreciation" but also encouraging creative ability as a means of self-expression.

The problem in clay, introduced for the first time, opens a wide field of interest; and sentiments concerning it, in anticipation, have been enthusiastic and quite in trend with modern movements in academic lines.

Each problem also, aside from its value as study work, has a direct aim in its practical application as signified by its immediate use in active manufacture.

The scholarship is of sufficient importance to make it "worth while" to any earnest student.



The gold medal will be awarded to the design or model having the most points of merit in any one or all three of the classes in the educational branch.

The silver medal will be awarded to the design or model having the second most points of merit.

The bronze medal will be awarded to the design or model having the third most points of merit.

A scholarship is to go with the gold medal, consisting of a month's tuition and living expenses, either at the Summer School of Mr. Arthur W. Dow at Ipswich, Mass., or at the Summer School in connection with the New York State School of Clayworking and Ceramics at Alfred, N. Y.

APPLIED DECORATION—COMPARATIVE.

First. Vase 490. Ceramic Art Co. With conventional, naturalistic or figure decoration. Points suggested for consideration: design, suitability and adaptation to chosen form; color and technical execution.

Second. Comport Bowl, designed by Mr. Marshal Fry and manufactured of china (not Belleek) especially for this work, by the Ceramic Art Co., to be known and ordered under the name of "League Bowl." This bowl will admit of an opportunity for outside as well as interior treatment and at choice may be decorated suitably for fruit, salad or other utility purposes.

Third. Plate 9½ plain, either rim or coup. Suitable for single serving plate or as part of a full dinner service. Conventional, naturalistic, or figure decoration.

EDUCATIONAL WORK—COMPETITIVE.

First. Outline drawing for shape of "jug," which includes pitchers, tankards, etc., the successful drawing to be purchased and reproduced by Mr. Walter S. Lennox of the Ceramic Art Co., of Trenton, N. J. "Prize jug" with name of competitor to be stamped on the bottom.

Second. Candlestick, to be coiled or modeled in plastic clay. Either dried, fired in biscuit, or with glaze. Points to be considered: Beauty of line, solidity of form and originality of design. To be purchased and manufactured.

Third. Design for 6x6 inch Tile. Either in outline, flat water-color, in clay bas-relief, or slip decoration. For reproduction with decoration either under or over the glaze, or for pressing. To be purchased and manufactured by Mr. William H. Grueby of the Grueby Faience Co., of Boston, Mass.



TREATMENT FOR BON BON BOX

Alice B. Sharrard

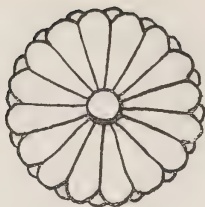
THIS little bon bon box is to be kept quite dainty, the color scheme being cream, blue and gold. Tint the bowl a delicate shade of Jonquil Yellow, this resembles the ivory of Royal Worcester and is more satisfactory than Ivory Yellow. The border is blue, using light washes of Night Green. Background within the large figures gold, outlining the whole with gold, band at the top and feet are also gold. A gold band placed inside the bowl would add to the decoration.

The design is so simple that it could be carried out in Copenhagen or Delft Blue, or worked up in enamel.

SCOTCH ROSES FOR TRAY—HENRIETTA BARCLAY PAIST

(Treatment page 113)





Kiku-mon—Imperial Badge of Japan.

THE COLLECTOR

THE COLOR BLUE IN POTTERY AND PORCELAIN

III. JAPANESE PORCELAIN.

Mary Churchill Ripley

IN attempting to study the art of the Japanese potter, we find ourselves at the outset, face to face with a grave difficulty. Commercial wares exist to such an unlimited extent, that it is next to impossible to secure specimens of what collectors call "pure Japanese wares." Articles small and large are made and have been made for many years in the "land of the rising sun," for foreign markets. European shapes and styles have also been copied, and even patterns which mean nothing whatever to the native Japanese, have been used upon pottery and porcelain. For such commercial wares, collectors care little or nothing, preferring to secure specimens of national interest and importance. With this latter class of objects we shall attempt to deal, though for illustration we may be obliged to use reproductions, as it is not easy to do otherwise when endeavoring to speak of the subject at large.

It is far easier to separate the commercial from the National art of Japan in the study of wares, though that is no simple task, than to learn to distinguish between decorations purely Japanese, and those showing Chinese or Korean influences. Potters were sent by princes to China to learn methods of the more advanced artists there, and it was a matter of pride to successfully imitate foreign things.

It is impossible to comprehend much about the art of a country, without some knowledge of its history, manners and customs. The ceremonial pottery of Japan has about it a charm that enhances its value, and gives adequate satisfaction to the collector who seeks to trace the history and thought of the people.

The arts were developed in Japan under the patronage of princes, who with desire to outdo their neighbors employed artists and artisans to make for them the best articles they could for their private use, and as gifts to friends. Ceremonies of centuries standing called for bowls and jars of traditional shapes and styles. The religions of the country required vessels, ornaments and images, the demand for which constantly stimulated the inventive genius of native potters. These objects bore often the most suggestive and artistic decoration.

It has been said that the true secret of the charm that is so subtly evident in things Japanese, consists in the fact that Japanese artists remember beauty, and paint their memories. One has only to watch an artist at work to note how true this is. From childhood the thing beautiful has impressed itself upon him, and the toss of the wave, the flight of the birds, the swaying of the grasses, the half concealed moon, the cloud-penetrating mountain peak,—vie with each other for consideration.

So highly imaginative were the early potters of Japan,

that the shapes they formed were suggestive of keen artistic sense. When conventionally treated Japanese ornament overpowers us by its intricacy and minute perfection. Built upon circles and geometrical forms, are numberless frets and designs; and ornament suggested by animal, floral and bird forms, gives free play to the fanciful genius of artists. At first patterns seem numberless, but gradually a few are found to be more commonly used than others, and of these, many of them are based upon the historic ornament of China.



Plate showing copy of Chinese mark on reverse. Dish of "Arita" porcelain with Nabeshima "Kushite" pattern on base. Reverse of "Owari" plate, decorated with "wave pattern" and tide jewels.

It is difficult to properly classify the pottery and porcelain of Japan, as potters have used clays in their native state, without bringing them to known consistencies. This has led to a vast number of experimental products, and the charm of much that has been made, consists in the fact that nothing exactly like it exists. The fact that potteries are largely family affairs, leads to development of individual styles. Traditions are handed down not only from father to son, but it has long been the custom in Japan to give one's name to a favorite apprentice to the exclusion of the son's rights. A curious story of a famous bowl illustrates this point. While traveling in Japan a dozen years ago, a collector discovered in an out of the way hamlet a very skilful potter. Believing that he would some day be very great, the collector bought from him a very costly bowl, which bore the potter's own mark. The decoration showed a most unique quality, and the curio was much admired in Europe. Five years later, on a second visit to Japan, the collector went again to the little village, and found that the same potter was at work, but not marking his wares which were very beautiful, but of an entirely different style from any known before. Upon being told by the potter that he had sold everything to an apprentice, his name and all, and that he had no longer a right to use his own name upon his wares, the traveler bought a second bowl, decorated with new design, and departed with his treasure. He then went to the apprentice, and bought an exact copy of the original bowl, with an exact copy of the mark, first used by the old potter and sold to the apprentice. On a third visit to Japan the collector found both master potter and apprentice dead, and from the son of the old potter he secured three bowls, one an exact copy of the original bowl, the second of the bowl made by the apprentice, the third showing a slight change in the style adopted by the son. All three of those bowls were marked on the bottom with the mark originally used by the father potter, the son having bought it back from the family of the apprentice, after his death. Having no skill himself, the son had failed to make as perfect ware as that made by his father, though at first glance the replicas seemed exactly like the original.



BLACKBERRIES—Jeanne M. Stewart

This anecdote will convey some little idea of the advisability of careful procedure in analyzing and placing wares, and the claims of broad classification are urged upon students of the potter's art.

In making a collection of pottery of any country it is wise to secure as far as possible specimens made for native use. The most important ceremonies of Japan that call for special objects, have given us incense burners, tea jars, tea bowls, incense boxes, braziers, vases for holding various objects, brushes, pencils, etc., Saké cups and bottles, cups and cup stands, flower vases for the "flower arrangement," images for altar use, images of household gods, and many things illustrative of the history and mythology of the Japanese.

In decoration, symbols and emblems are used extensively, the motif almost invariably is based on ancient themes. Signs of longevity and good luck figure largely on all pottery and porcelain.



Japanese Kakemono—The Seven Household Gods.

Personages most commonly portrayed are the seven household gods, who though somewhat different in characteristics and attributes, suggest the eight immortals of China. In fact, they are often mistaken by collectors, the one group for the other. Although the Japanese often copy the legendary beings of China upon their wares, we less often see upon Chinese porcelain anything suggestive of Japanese mythology. The trained eye sees differences in so called "grotesque" ornamentation.

Chinese and Japanese porcelains are often mistaken for each other, and careful analysis is necessary in order to properly place wares. Collectors establish ways of their own to determine the quality of paste, and it is surprising to note the progress made by careful students determined to learn.

Without further consideration of the general subject let us proceed to cull some definite information regarding the use of blue in the Ceramic art of Japan. Eliminating all preconceived opinions, we may build definitely a small amount of absolute knowledge upon the few facts gleaned from close study, securing specimens that will illustrate what we learn, and will help us on our way to more advanced investigation.

In Japan, as elsewhere, it was in remote times and places that styles were developed, those styles, when known, could very readily be copied in the near vicinity of cities, where both potters and clays could be brought by wealthy princes and patrons of the art. It is always the case, that reproductions can be more successfully carried out near great centers where objects are brought from other places and known and talked about. So in London, in the early history of the potter's art in England, we find "the mystery of porcelain" talked about and attempts made to copy the wonderful new material, long before the Staffordshire potters were aware of its existence. It is of great assistance to us to grasp this thought in working out theories for ourselves.

It is often the case in Japan that wares carry various names. Princes, potters, cities and individuals lending for adoption either their own names or words of recognition or commendation. For example, the word "RAKU," so often used, meaning "enjoyment," was given on a gold seal to a potter in the 16th century, who made satisfactory wares for the "tea ceremony," for a patron of the potter's art. This seal has been handed down through many generations, and has been used by different individuals in direct line, as well as by many who have copied it, and by its use merely expressed their desire to follow so illustrious a lead, and to produce perfect wares. To distinguish between these and other similar wares is no easy task, and many collectors frankly admit that they group the wares of Japan under *styles*, without regard to the names of individual potters.



Plate to left of cup, of old "Hizen" ware. Middle plate of "Owari." Dish to right, modern "Arita" porcelain. Cup of "Imari" with bamboo and pine decoration. Cup to the right of Japanese crackle ware.

The best known of Japanese wares decorated with blue,

are those which were first made in the Province of "Hizen." Through the centuries of the development of the art, vast quantities of porcelain have been sent out of Japan from the various ports of this province, and the names of the ports are intimately connected with the wares themselves. Both "Nagasaki" and "Imari" are well known names used for "Hizen" porcelain brought from ports of the same names to Europe during the early years of British and Dutch trade with the Orient. Not only as "Nagasaki" and "Imari," but also as "Arita," "Korantia," "Hirado," and "Nabeshima" are the porcelains of "Hizen" classified. "Arita" the name of the town where clays have been found and used for manufacture of porcelain for centuries. "Korantia" the name of a large manufactory of porcelain in the town of "Arita." "Hirado" and "Nabeshima" the names given to wares produced for two Princes who were early patrons of the art. With these half dozen names one may begin analytical study of the blue and white porcelains of Japan, from the standpoint of the student, who is dependent even in Japan upon the research of others for facts relating to the beginnings of art there, and in our libraries and museums we may acquaint ourselves with all that is really known, comparing wares and substantiating conclusions by the study of specimens, if no better means are procurable.

[TO BE CONTINUED.]



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

RAISED GOLD FOR WOOD

Maude Crigler-Anderson

FOR wall panels, medallions and frames, very striking effects are gained by using a powder as the china painter would apply raised paste. This is a powder which comes with liquid for mixing, for use with air pencil for decoration of frames, cards, etc. When applied to wood it may be covered, when dry, with any desired color of lustre. This is not practical upon leather, excepting frames or articles which are not flexible, on account of its liability to scale and crack. This paste may be applied with paste brushes or air pencil which comes in outfits at eighty-five cents, from any art house.

ENAMELED WOOD.

This style of decoration was first suggested to me by a display of inlaid enamel on gold in a jeweler's window, and from this same source you will be able to glean many beautiful designs and color schemes. Steins and tankards are especially good for this style of ornament—decorating the plain bands around them and staining the remaining parts in ebony with wax finish.

After design is well traced upon the wood, burn with a very sharp point in deep cut lines, then remove the part of design which is to be finished in enamel, with a small wood carver's chisel. This should be simple, as the deep burned lines will enable one to chip out the wood readily. Burn or finish the remaining portions of wood as you fancy, and lastly fill in the chipped out spaces with enamel. Enamel colors come in tiny cans and dry with a hard glazed surface. It is also possible to fill the design with oil colors and when dry glaze with varnish. Raised Gold for wood, also all the lustres are very effective when used with this style of decoration.

CARVING WITH PYROGRAPHY.

To be able to carve well is of great advantage to the

pyrographer, producing exquisite work, which finds ready sale on account of its being out of the ordinary. Even the simple background stamps prove a pleasing change, finished with varnish or light toned stains. Figures and heads look especially well when raised from burned backgrounds. For the benefit of amateurs the following explanation is necessary: Procure a small and medium flat chisel, also a medium curved chisel. Take for example a head. After tracing the design, proceed to trace with small chisel, cutting about one-fourth inch deep in the shadowed parts, and one-eighth inch for portion in higher light. The outline must be a deep, even, continuous line, or the wood will chip into the design when you attempt to remove the ground, producing an uneven, hopeless outline. When outline is completed begin to remove the ground with the large, flat chisel, holding it as flat as possible, beginning close to outline and shaving away from design. When ground is cut away as desired, smooth up with the large chisel, and round the outlines of design with the curving chisel. The outline in highest light should be only slightly raised and carefully rounded into the background. Lastly, proceed to burn the features as usual, there being no carving necessary, except as described for outline. The background is burned last, which hides any roughness left by the chisel.

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TREATMENT OF DESIGN FOR BOWL—Page 112

K. Livermore

AN odd and pleasing effect may be obtained by first staining the bowl a dull red, inside and out. Outline the design, then fill in each petal and leaf solid, outline within outline, following the direction of the first outline, thus working out the design in solid brown against the red. Or the treatment may be reversed. Burn the background very dark and bring out the tulips in dull shades of red, and leaves, also, if desired, or the leaves may be green. Wax and polish in the usual manner.

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TREATMENT FOR BREAD BOARD DESIGN—Page 111

Lillian Osman Rechel

THE background of the inner circle should be burned a flat, even brown, burning carefully around the edges of the pebbles, leaving them wood color. The letters of the inscription on the circular band should be burned a flat brown, leaving the wood color for background. The outer border of poppies and wheat should first be burned in a fine even line, treating the background about the pebbles, flowers and wheat the same as in the inner circle. This gives the board a rich, dark look. But for those who admire light effects the treatment may be reversed, using white lines for drawing between parts of the wheat, heads and petals of the flowers. In the latter treatment, much depends upon a strong even edge to all long curves.



STONE CARPETS.

ANew invention that is already on the market in Germany is that of artificial stone steps. A design imitating staircase carpets of any desired color is pressed into the steps while still soft, and, as the design or figures penetrate to a considerable depth, they last as long as the steps. Beautiful designs can be used and have been found suitable for fine residences.



BREAD
BOARD
DESIGN
LILLIAN
OSMAN
RECHEL



DESIGN FOR BOWL - KATHERIN LIVERMORE

(Treatment page 110)

TREATMENT FOR SCOTCH ROSES—(Page 107)

Henrietta Barclay Paist

MODEL the flowers for the first fire with White Rose except for the most delicate parts, for which use Copenhagen Blue. For the second, glaze with Alberts Yellow. Strengthen with Orange and even Yellow Brown for the darkest parts. For the foliage model with Brown Green and Dark Green, glazing with Moss Green. For shading foliage use Copenhagen Blue adding a *little* Pink for warmth. Glaze delicately with Yellow or Pale Green, nearest the dark foliage and bring together to make harmony. If this is used on a tray a background of Russian Green, Albert Yellow, Yellow Brown, Pompadour Red and White Rose can be blended, beginning with Russian Green at the top, running into the Yellow a dash of Pompadour and Yellow Brown and finish with White Rose near the design on the shadow side. If used for a vase a darker background can be used by a harmonious blending of Albert Yellow, White Rose, Yellow Brown and Brown Green and even a touch of Sepia or Chocolate Brown for the darkest. Depth can only be gotten by repeated firings.

TREATMENT FOR BLACKBERRIES AND WILD ROSES—(Supplement)

Jeanne M. Stewart

FOR first fire lay in the berries very simply in a tone made of Banding Blue, Brunswick Black and Ruby Purple, pay special heed to light and shade, wiping out the high lights carefully.

The wild roses should be painted in Rose with Lemon

Yellow in centers. Throw in a light background around white blossoms, wiping out white petals.

Apply background in second fire, using Rose, Banding Blue and Yellow Green for the light gray, and Ruby Purple, Banding Blue and Shading Green for the dark. A little Ivory Yellow added to these tones will improve the glaze.

The success of this design depends upon the strength and character of the berries, yet softly blended into one harmonious whole.

Three fires are necessary to the proper finish, as the shadows are added for the last fire.



ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

M. A. C.—To float enamel over a large surface it is necessary to mix the enamel quite thin, a very little thicker than ordinary paint, then fill your brush *full*, using a large square shader, it is not necessary to have the color perfectly even, in fact it is considered more artistic to have a slight variation in tone. Some use turpentine for a medium, others use lavender. The advantage of turpentine is that it does not spread over lines and dries more rapidly. Aufsetzweis alone with $\frac{1}{2}$ flux or a mixture of $\frac{2}{3}$ Hancock's Hard White Enamel with $\frac{1}{3}$ Aufsetzweis and $\frac{1}{4}$ flux can be used adding $\frac{1}{4}$ color.

A. B. C.—For enamel in high relief, use two-thirds Aufsetzweis and one-third best English Enamel. If the enamel is in powder form, use enough Dresden Thick Oil to go all through it without making a paste of it, and thin with Lavender Oil. Enamel will chip off if there is too much oil in it, or if it is fired too hard. If the enamel is thin at the edges (when the intention is to have it raised) it is very likely to chip. The gold colors are the carmines and rubies, the iron colors are red browns, browns and carnations.

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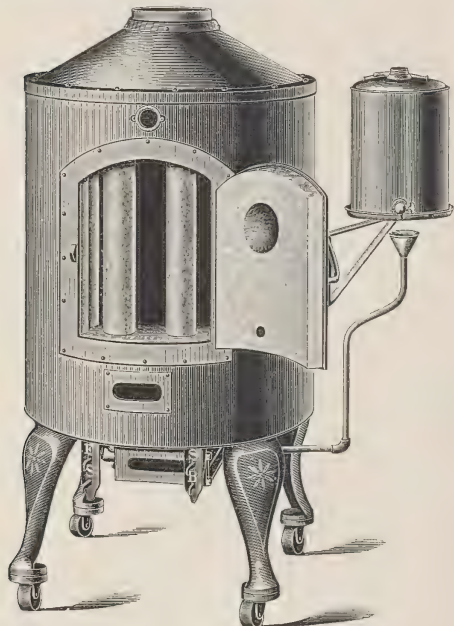
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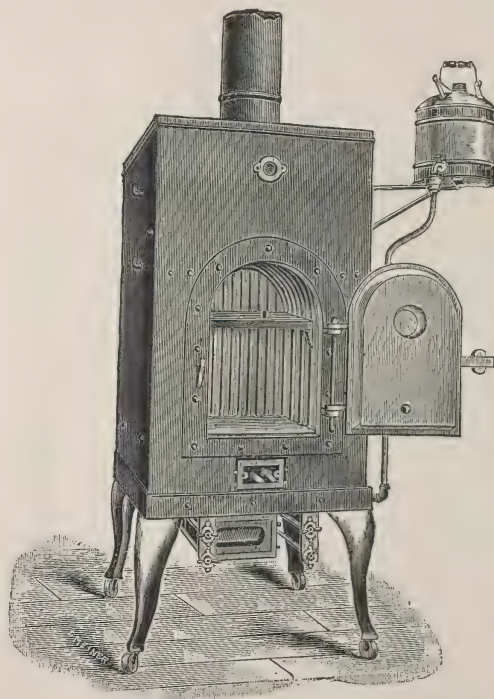
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A MONTHLY:
MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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KERAMICA STUDIA

Vol. IV, No. 6

NEW YORK AND SYRACUSE

October 1902



THE National League plan of study for the coming year is certainly a decided move in advance; if the members of the League take advantage of it, we may look for something worth while. The prizes offer an incentive to sincere students, and the interest shown by Mr. Lennox, of Trenton, and Mr. Grueby, of Boston, in offering to purchase and reproduce designs, gives a tone to the whole course which it has perhaps lacked before. Certainly the taking up of the study of designing and modeling for pottery, is a step which raises the whole scheme nearer to a truly artistic basis, and beyond the realm of fancy work.

We notice in the schedule of work for the comparative exhibition that in every problem, whether consciously or otherwise, the conventional work chances to be mentioned first; we take this as welcome augur that the preference or understanding of what is the proper form of decoration may in the near future lead to requirements including only conventional design. Lest we be misunderstood again, we repeat what we have so often said, that we are not deprecating the painting of naturalistic studies on porcelain and pottery, but we insist that the proper sphere for the display of this branch of Ceramic work is on panels or plaques. When it comes to decoration, the conventional only is permissible.

We call attention to the League Course of Study which is presented again in this number, so that no one will fail to read it. The rapid spreading of interest in pottery and underglaze decoration has been remarkable since first it began a year or two ago. The fact that a number of our leading decorators are introducing it into their regular studio work, is significant. That an unusual attention is being paid to appropriate designing for Keramics is a natural accompaniment and an omen of better things to be. Surely we are laying the foundation on which to build in the near future, at least a few artist potters such as France and England boast.

We hear of Pottery Clubs being formed for the purpose of dividing the expenses of building a kiln, for underglaze firing and for experimenting with native clays.

Only recently four young persons (each a craftsman) applied for a course of study at Mr. Volkmar's pottery on Long Island, with a view to learning the art of pottery making from the very beginning, and also to test the clays of Massachusetts, that they may build their own kiln and use the native clay, and carrying on the work in a serious and practical way.

These students wrote that they were willing to work hard, and did not expect any one to do the work for them, that they wished to learn the practical side, and they would take the theoretical side as they worked along; their idea being to produce simple and practical results, and then take up the study of chemical questions as they arose.

One can buy formulas of different compositions that have at one time or another produced good results, but the thing is—to produce—to create—then to make a market.

We admire the artist potters who are beginning in an earnest and simple way, and who can produce simple but artistic results, and whose work shows that unmistakable individuality which always commands a price. The chemical and experimental side of the question figures more prominently at a later period when one is more able to know what to try for in body, glazes and color; one must understand first the manipulation of clay, either building up by hand or with the wheel, and cultivate a simple taste in form and color.

We note that the Pratt Institute and other technical schools have formed a course in pottery making. Last year these schools were able to exhibit pieces of individual merit; most of these were built by hand, a wheel not being a necessary adjunct, although the fascination of turning will in time make each student long to possess one, and ultimately to acquire one.

All who come to New York to study Keramics, should ascertain the time of exhibitions at the different galleries. During the winter season there are many well selected collections, seemingly free from the reproach of having been got together simply for the purpose of a sale; collections that have been gathered and arranged with knowledge and taste. Even famous collectors are sometimes deceived, as in the case of the renowned connoisseur, M. Granddidier, in Paris, who will point to specimens in his superb collection which have been discovered to be copies, and he will add that he prizes them notwithstanding, for their intrinsic beauty.

The man or woman who has the best general art education, undoubtedly makes the best decorator.

With the overthrow of the Roman Empire the art of making decorative pottery disappeared from Europe, but was brought back to Spain again by the Arabs when they obtained a foothold in that country in the eighth century, and into Sicily about a hundred years later. From this last country the art spread to Italy, and during the fourteenth and fifteenth centuries reached a high state of development. During this time flourished the manufacture of majolica ware, so called, it is supposed, from the fact that the Moors had made a somewhat similar ware on the island of Majorca. To the decoration of this ware distinguished artists devoted themselves, and Raphael is said to have prepared designs for some of the pieces, such as platters and other vessels. So artistically was this ware decorated, and such a wealth of ornament was lavished upon it that its original intention for domestic use was lost sight of entirely, and the plates, cups, vases and other vessels came to be valued and used only as luxuries of decoration.



WILD ROSES—NELLIE SHELDON—MENTION

WILD ROSES

Nellie Sheldon

SKETCH in design very carefully. First consider the prominent cluster of roses and leaves in which will be found the strongest light and shade—all else being supplementary.

First Fire. Wash in lighter roses with Rosa and a touch of Ruby in the shadows. The rose half in shadow, in Rosa and Ruby, with Ruby in shadow. For center, use Ivory Yellow, Yellow Brown and Brown Green, with Finishing Brown for stamens. Model prominent leaves in Yellow, Royal, Brown and Shading Green with Brown Green, Shading Green and Gray for the leaves in shadow. Make the Gray of Copenhagen Blue softened with Ivory Yellow and Rosa.

Second Fire. Wash in back ground, shading from

Blue Green through Ivory Yellow, with just a touch of Turquoise Blue under lower rose of cluster, into a soft gray with Brown Green and Gray under rose at left of base. Shadow under two upper roses of cluster of Yellow Brown and Brown Green. Strengthen leaves in same colors as used in first fire. Shadows in lighter roses, of Gray, and darker one in Brown Green and Ruby.

Third Fire. Strengthen back ground with same colors as used before. Give sharp touches to roses and leaves to accent the main part of design, dusting the less prominent part with the color of the back ground in which it rests.



The Sultan of Turkey possesses, among other works, a porcelain manufactory, which is managed by a French expert, and turns out very sterling examples of the potter's art.



DESIGN FOR STEIN—ALICE B. SHARRARD

PAIN'T the flowers in natural colors; pink, shaded into a delicate gray, adding a bit of Purple to tip of the blossoms; outline with pink. Leaves green, stems, yellow green, outlined with brown green. Background for flowers should be tinted a deep cream. For the bands at top, use gold and green alternately, the conventional border pink and white, to correspond with the natural flowers, on a gold ground. The

base of the stein has also bands of green and gold, inserting blocks of pink, in the topmost band. Treat the handle with a tint of green, banding either side with gold. For the green use Grass Green and Brown Green, both for tinting and foliage. This design would be pretty worked up in Lustres, using Ivory Lustre back ground. Pink for flowers, green for leaves and bands, outlined in black.



DESIGN FOR FISH PLATE—ADELAIDE A. ROBINEAU

THE contrast of color in this black and white design is too strong and should be avoided in executing upon china. The rim and center should be left white, also the margins. The

fishes should be gray on a gray blue ground. The lily stems green gray, and outlines in the darker blue. This design can also be carried out effectively in varying shades of green.



SOME ALFRED POTTERY.

WORK OF THE SUMMER SCHOOL AT ALFRED

DURING the two years of the summer school at Alfred the work has been many-sided. Based upon sound theory and beginning with the preparation of clays and glazes, the whole field of ceramic art has been laid open to students. This year the instruction in overglaze painting and decoration has again been in the hands of Mr. Marshal Fry and Mrs. Kathryn E. Cherry, while Mrs. Fanny Rowell and Mrs. Cora E. Whitmore were added to the staff. Drawing and design were undertaken by Miss Tourtelotte and the technical departments were in the hands of Professor Binns and his able assistants.

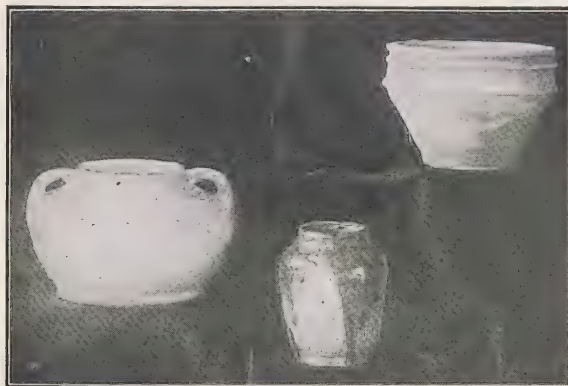


ALFRED TEXTURE GLAZES.

From the beginning it has been evident that the strength of the school at Alfred lies in the resources open to those who desire to work in clay and glaze. Other schools can teach overglaze, but the facilities open at Alfred for scientific and artistic work upon true pottery lines are no where excelled or even equalled. The school offers every facility of the factory with the spirit of the laboratory and the studio. A single illustration will suffice. Upon drawing the first kiln it struck some of the more artistic spirits that the white body upon which the glazing was being carried out was too glaring and obvious; that there was a lack of harmony between the color of body and glaze. The matter was taken up by the Director

and within a few hours a body was provided of a soft gray color which proved entirely harmonious and satisfactory. As each kiln was drawn new possibilities were opened. One result suggested a new effect; another a new combination of colors, until as the time drew near for closing, it was felt that the interest had, comparatively speaking, only just begun.

In the formation of clay wares every method is used at Alfred. Casting, avowedly an unsatisfactory means, enables the tyro to produce fine forms with the minimum of technical skill. Here is the wheel for those who can use it. This was more in demand than ever and was rarely allowed to rest. Some good pieces were "thrown,"—quite as good as could be expected in so short a time, but the success of the year in clay was the method known as fashioning, coiling or building. By



VASES BUILT BY MARSHAL FRY.

this means the worker constructs or builds the clay pieces by hand alone. No wheel is used and modeling tools but rarely. So full of interest is this work that it completely holds the field against the use of moulds and almost, by reason of less necessity for practice, against wheel work. A glance at the illustrations will demonstrate this. The work by Mr. Fry and Miss Chase and also that by the Normal class is fashioned in this way and in the last instance many of the students were quite new to the work.

The Normal department is a new departure and arose out of the demand for clay-working in the public schools. Professor Binns states that for some months he has been in correspondence with teachers all over the country upon this subject and the establishment of this class at Alfred is the result.



COTTAGE BUILT AND GLAZED BY EMMA S. L. CHASE.



POTTERY FASHIONED AND GLAZED BY MARSHAL FRY.

The course comprised the preparation of clay from any convenient piece of ground. A quantity was dug from the hillside at Alfred and prepared by the students, who then wrought it into the forms prescribed by the daily problems set forth. Methods of teaching the work to young children were fully set forth and a well sustained interest was manifest.

The clays compounded for use at Alfred have the important advantage of burning at the same heat as the glazes, so that no time is lost in firing separate kilns for glaze and bisque but both are burned in the same kiln at the same time.

Glaze work is a strong feature. The clear glazes used are bright and luminous, but they were for the most part discarded in favor of the beautiful matt, or as the Professor prefers to call them, "texture" glazes. This name is found to be most appropriate when the surface of the piece is touched. There is a subtle silky texture which delights the connoisseur and satisfies the most exacting.

The method of work is not to put ready made glazes into the hands of the students, but to encourage them to compose their own. Some of the most original effects have been pro-

duced in this manner and the interest awakened was proportionately great.

A comparison between the results of water-flow and fire-flow was full of possibilities. In the former the flow is accomplished when the glazes are wet; in the latter the second glaze is applied after the first is dry, and the union is accomplished by the fire. An examination of the illustrations will show that a Japanese motive prevailed in much of the work. This appeals to the artistic mind as being peculiarly adaptable to pottery and the results fully justify the belief. In point of fact, the Japanese potters found the same fascination as the artist-potter of to-day is finding, and, naturally, the lines run close together. As examples of this spirit the two small pieces in Fig. 9 may be cited. These are both wheel-made and in form and quality are truly Japanese.

In order that there might be a full understanding of principles and that the work should not be blindly undertaken the Director delivered a series of eight lectures on ceramic technology. These were made perfectly simple even to those who had no knowledge of chemical science, and comprised the following subjects:

Clays and their preparation, principles of glazing, raw glazes (2), fritt glazes, matt glazes, historic methods, modern methods.

Professor Binns frequently made good his assertion that Alfred has no secrets. His note books were open to students at all times and continual helps and hints were given to those who wished to work out their own ceramics.



Vase Glazed by Mary Chase Perry.



PATE-SUR-PATE VASE—BY OLIVE SHERMAN.



IN THE NORMAL CLASS ROOM.

The register of the school held forty-six names and most of these stayed a large part of the six weeks. The school closed with the utmost enthusiasm and each student became the possessor of a small souvenir of characteristic glaze work.



VASES FASHIONED AND GLAZED BY EMMA S. L. CHASE.

The influence of Alfred upon ceramic art is becoming wider each year and, in addition, the place is becoming known as a charming summer resort where the devotees of clay-working can indulge their passion to the full and where bright sunshine and cool breezes may be freely enjoyed.



SOME NORMAL CLASS WORK.

NATIONAL LEAGUE STUDY COURSE

Mary Chase Perry

THE plan for the year's work for the N. L. M. P. embraces both exhibition and educational features, practically dividing the study course into two parts, thereby continuing the main characteristic of the work of last year, together with the addition of an improved line of study work, the results of which are also to form a part of the final exhibition.

One part, consisting of decorative work on fixed shapes, will be purely of an exhibit and comparative order. No other merits or medals will be attached to this branch.

The second or educational part will consist of a study course of three problems, in which are represented the foundation principles of ceramics. The object of such a line of work is to lead in a gradual way, to the understanding of the educational value of ceramic study, aside from the mere making of attractive objects; to show also that it is the means of mental training and individual growth, developing not only

"appreciation," but also encouraging creative ability as a means of self-expression.

The problem in clay, introduced for the first time, opens a wide field of interest; and sentiments concerning it, in anticipation, have been enthusiastic and quite in trend with modern movements in academic lines.

Each problem also, aside from its value as study work, has a direct aim in its practical application as signified by its immediate use in active manufacture.

The scholarship is of sufficient importance to make it "worth while" to any earnest student.

The gold medal will be awarded to the design or model having the most points of merit in any one or all three of the classes in the educational branch.

The silver medal will be awarded to the design or model having the second most points of merit.

The bronze medal will be awarded to the design or model having the third most points of merit.

A scholarship is to go with the gold medal, consisting of a months' tuition and living expenses, either at the Summer School of Mr. Arthur W. Dow at Ipswich, Mass., or at the Summer School in connection with the New York State School of Clayworking and Ceramic at Alfred, N. Y.

APPLIED DECORATION—COMPARATIVE.

First. Vase 490. Ceramic Art Co. With conventional, naturalistic or figure decoration. Points suggested for consideration: design, suitability and adaptation to chosen form color and technical execution.

Second. Comport Bowl, designed by Mr. Marshal Fry and manufactured of China (not Belleck) especially for this work, by the Ceramic Art Co., to be known and ordered under the name of "League Bowl." This bowl will admit of an opportunity for outside as well as interior treatment and at choice may be decorated suitably for fruit, salad or other utility purposes.

Third. Plate 9½ plain, either rim or coup. Suitable for single serving plate or as part of a full dinner service. Conventional, naturalistic, or figure decoration.

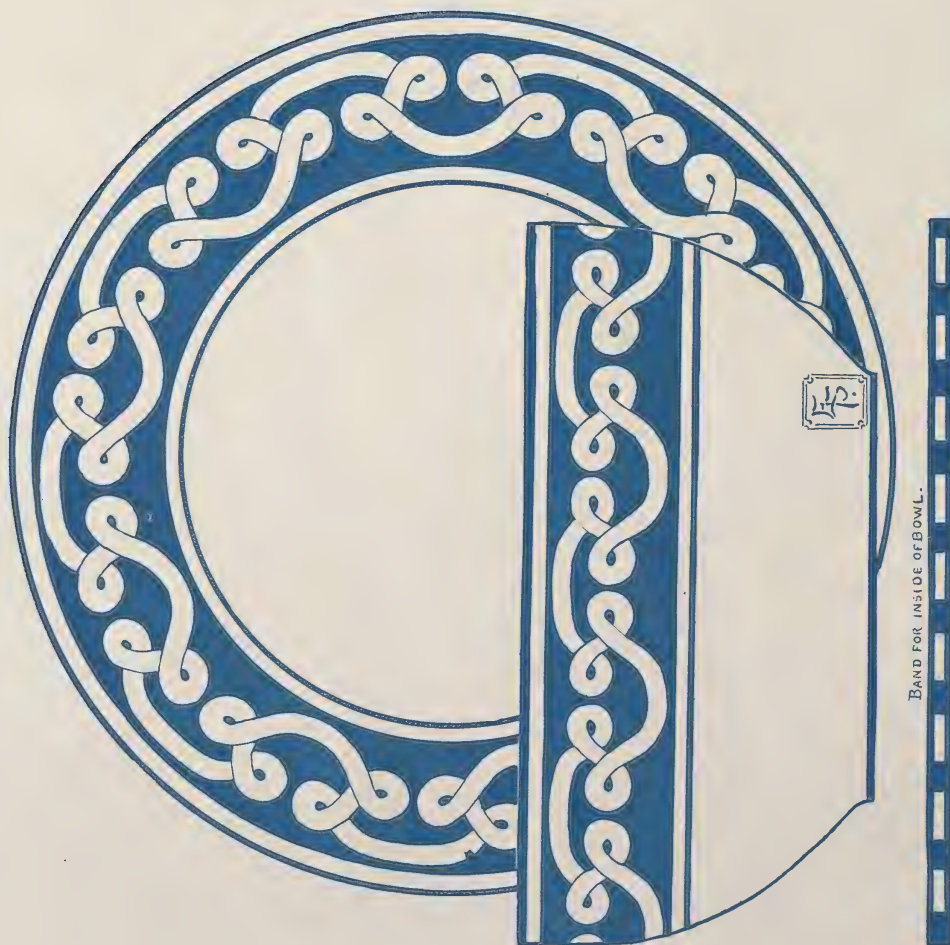
EDUCATIONAL WORK—COMPETITIVE.

First. Outline drawing for shape of "jug," which includes pitchers, tankards, etc., the successful drawing to be purchased and reproduced by Mr. Walter S. Lennox of the Ceramic Art Co., of Trenton, N. J. "Prize jug" with name of competitor to be stamped on the bottom.

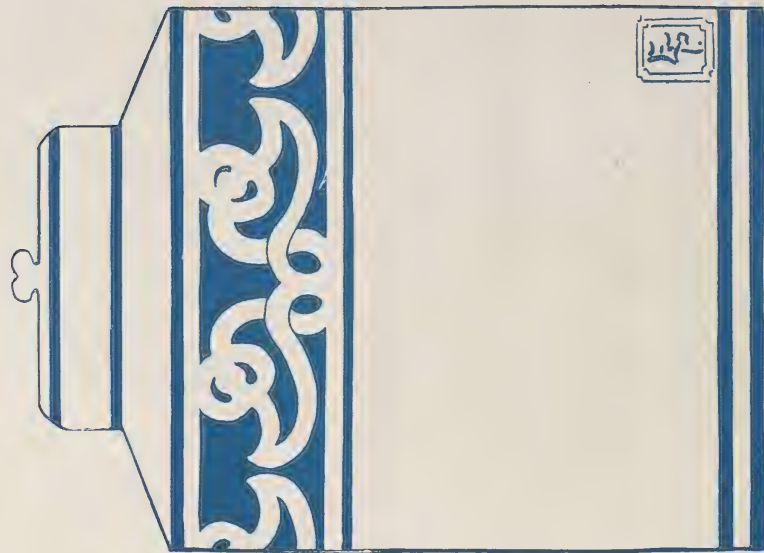
Second. Candlestick, to be coiled or modeled in plastic clay. Either dried, fired in biscuit, or with glaze. Points to be considered: Beauty of line, solidity of form and originality of design. To be purchased and manufactured.

Third. Design for 6x6 inch Tile. Either in outline, flat water-color, in clay bas-relief, or slip decoration. For reproduction with decoration either under or over the glaze, or for pressing. To be purchased and manufactured by Mr. William H. Grueby of the Grueby Faience Co., of Boston, Mass.





BAND FOR INSIDE OF BOWL.



OAT MEAL SET AND TEA CADDY IN BLUE ENAMEL—EMILY F. PEACOCK

MR. ARTHUR W. DOW'S SUMMER SCHOOL AT
IPSWICH, MASS*Elizabeth Mason*

MR. DOW'S summer school closed on August the 2d, after a five weeks' course. That it was a most successful and inspiring session was due to the untiring efforts of Mr. Dow, in behalf of the workers gathered together.

In order that the greatest and most practical results might be attained, the course of study was very carefully planned, and in view of the varied interests of the pupils, the plan was made a most comprehensive one.

For convenience in working and for purposes of criticism the work was generally speaking, classified as Composition and Landscape.

The composition work carries the pupil from the composing of straight lines in a space through the composition of landscape in line, in two tones, in two tones and one color, to one in full color. The work in this class, embraced also the sketching of flowers from nature, composing them in spaces, and their use as motifs in design. In the landscape class, the work was carried on in charcoal, oil and water colors.

At Mr. Dow's suggestion, designs for various pieces of handicraft were submitted for criticism, and toward the end of

the course, a number of these designs were executed in the various materials. As one of the especial stipulations made was that no piece should be executed unless the design were really fine, the finished collection was a most interesting one. It consisted chiefly of brass lanterns made after the manner of the old Paul Revere lanterns, brass candle shades, lampshades and examples of weaving and stencilling. There were also some pieces of pottery modeled by various members of the class, from clay which they themselves had dug from the brooks. These were fired in a little kiln which Mr. Dow had near his studio on "Bayberry Hill."

But in making the pottery, as with the other pieces of handicraft, the idea was not so much the making and having the piece itself, but rather the application of the principles of fine art to things of every-day use; not the desire to go back to the primitive way of doing things, but the wish to inspire in the pupils an appreciation of the possibilities of beauty in the simplest things, and a realization of the cultural value of such work executed in a thoughtful and artistic way.

In all the work, Mr. Dow met with the most enthusiastic co-operation from the students, who tried in every way to show their appreciation of the pleasure and benefit derived from their summers' study.



DESIGN FOR TILE—JEANNETTE KIMBALL

THIS design is to be simply treated in one or two tones to suit the room in which it is used. The design to be in one color on a white or tinted ground; rather neutral tones are to be preferred, such as grayish blue, grayish green, grayish pink, etc.

OLD RHYMES ON TANKARDS

IN the days of the stage coach and country inn, when peer and highwayman quenched their thirst with the contents of the same pewters, it was a common practice to inscribe on these tankards rhymed couplets, often the inspiration of the village poet, and more or less bibulous wisdom. Although the sentiment of these verses will not command itself to abstainers, says a contemporary, they are worth placing on record as throwing a light on the habits and humor of other days. One of these couplets sums up the ordinary man's antipathies thus:—

Two things all honest men do fear:
A scolding wife and ill-brewed beer.

Another is loyal, and almost moral in its philosophy, and runs thus:—

Drink fayre, don't swayre;
God save ye Kinge!

The pewter on which these lines was inscribed has a history of centuries.

A very sensible rhyme is a parody of the well-known fighting couplet, and runs thus:

He who drinks and runs away
Will live to drink another day.

There is quite a mine of moral teaching in a few of the verses inscribed on these pewters, as is these:—

Straight is the line of duty,
Curved is the line of beauty;
Follow the straight line, thou shalt see
The curved line ever follow thee.

This verse has more appropriately been found on water-jugs in village inns. On some tankards are to be seen quaint perversions of common maxims. One assures us that "It's a long tankard that cannot be refilled." Another suggests, with Tapleyan philosophy, "Never put off 'till to-morrow what you can drink to-day;" while a third conveys a very useful and timely hint in "It's a muddled man who doesn't know his own pewter." Nearly all the above are applicable to and have been inscribed also on pottery.—*Pottery Gazette*.



LEMONADE PITCHER—ALICE B. SHARRARD

FOR a scheme of blue in flat enamels, the leaf forms in scroll design, should be Turquoise Enamel on dark blue ground made by mixing Dark Blue and deep Purple, toned with Black, adding $\frac{1}{3}$ Aufsetzweis. Outline with Black. Ground within scrolls, Gold. Gold bands surround the neck, border figures Turquoise or White Enamel on blue ground. The lower part of the pitcher should be tinted a blueish gray, outlining the pattern

in Dark Blue, the small figures in White or Turquoise Enamel.

The handle having band of gold between bands of Dark Blue. Or the whole could be outlined with gold, using gold for small figures in lower half of design. A treatment in different tones of brown would also be effective, outlined in black and omitting the gold.

EGYPTIAN POTTERY 6,800 YEARS OLD

BY the discovery recently of the tombs of the first Pharaohs, by English explorers, a number of jars in pottery have been brought to light, and are exhibited in London. In describing the pottery, which is the oldest extant, the London Globe states:

"The beautiful hand made bowls, with a red hæmatite glaze and a broad black band, produced by extra firing, will be admired by all. The great jars, used to contain provisions (and in some of them strings of sycamore figs were found, the

oldest fruit in the world), appear to have been built up like the pottery made by the Kabyle of the present day. Already these people had learned the art of glazing; and there are several fragments of the blue and violet glaze exhibited. Many of the examples are decorated with patterns taken from basket ware, and one vase is decorated with a cord network in relief that being no doubt the manner of carrying large vases. In this case is, perhaps, the oldest known example of cursive writing—a small piece of pottery on which is scratched a workman's account, dated from about B. C. 4600."



DESIGN FOR PALM JAR—CHARLES BABCOCK

IN order to set off the plant to its best advantage, it is desirable to execute this design in a rather monochromatic effect, using various shades of green, or brown, or blue, though if de-

sired to make a bright spot in a room, the Persian colors can be used flat with gold outlines: dull blue, red, green, violet and yellow, all on the neutral tone are most suitable for such treatment.



DESIGN FOR PUNCH BOWL—SUPPLEMENT IN COLORS—FRANCES J. BUTLER

FIRST draw the design carefully in India ink, dust the grounds, not too heavily, relying rather on two fires for sufficient depth of color, clean out the design and fire. For the second fire, if necessary, deepen the ground color. Wash in the design in flat enamel for the green, and flat color for the yellow, leaving white lines for the gold, which can also be put in for the second fire. An expert might execute the entire bowl in one fire, but it will generally be found best to have two or three fires to make everything right. The green should be composed of Royal Green, a bit of Brown Green, and $\frac{1}{8}$ enamel, of which $\frac{3}{8}$ is flux. The yellow should be Yellow Ochre with a touch of Pompadour and Black. The ground may be a darker blue or dark green, black or dull red, or if the coloring of the design is changed, the ground may be made of ochre and the ornament of blue, red or violet. Many other pleasing combinations of color will suggest themselves.



BERRY PLATE IN CURRANTS—CHARLES FOUTS

TREATMENT OF BERRY PLATE IN CURRANTS

Jeanne M. Stewart

IN this design it is quite important to keep the colors clear and bright. Lemon Yellow, Yellow Red and Pompadour 23 are used in the more prominent currants, with a darker Pompadour and a little Ruby Purple in those in shadow.

Light and shade should be very pronounced, with high lights wiped out while color is still wet.

Indicate reflected lights very strongly in first fire, which gives transparency.

The prominent leaf should be kept in bluish green tones, using Turquoise and Yellow Green combined in a very thin wash for first tones, and shading with Gray for flowers. Use yellow and reddish brown tones in leaf to the right.

Apply background in the second fire, shading from Ivory Yellow to gray and greens. A very dark green may be made

from Shading Green and Brown Green. In third fire brighten the reds with Yellow Red and Pompadour 23, add shadows in warm grays, keeping them very soft against the background. Darken background in this fire and powder in darkest tones, before quite dry, with a powder of Shading and Brown Greens, equal parts.

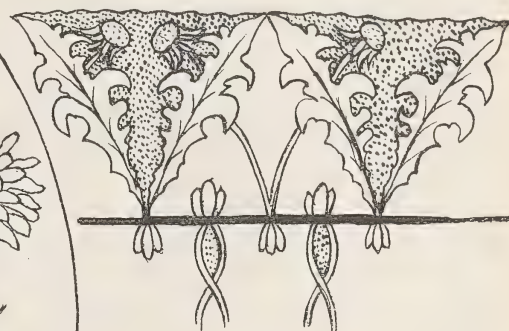
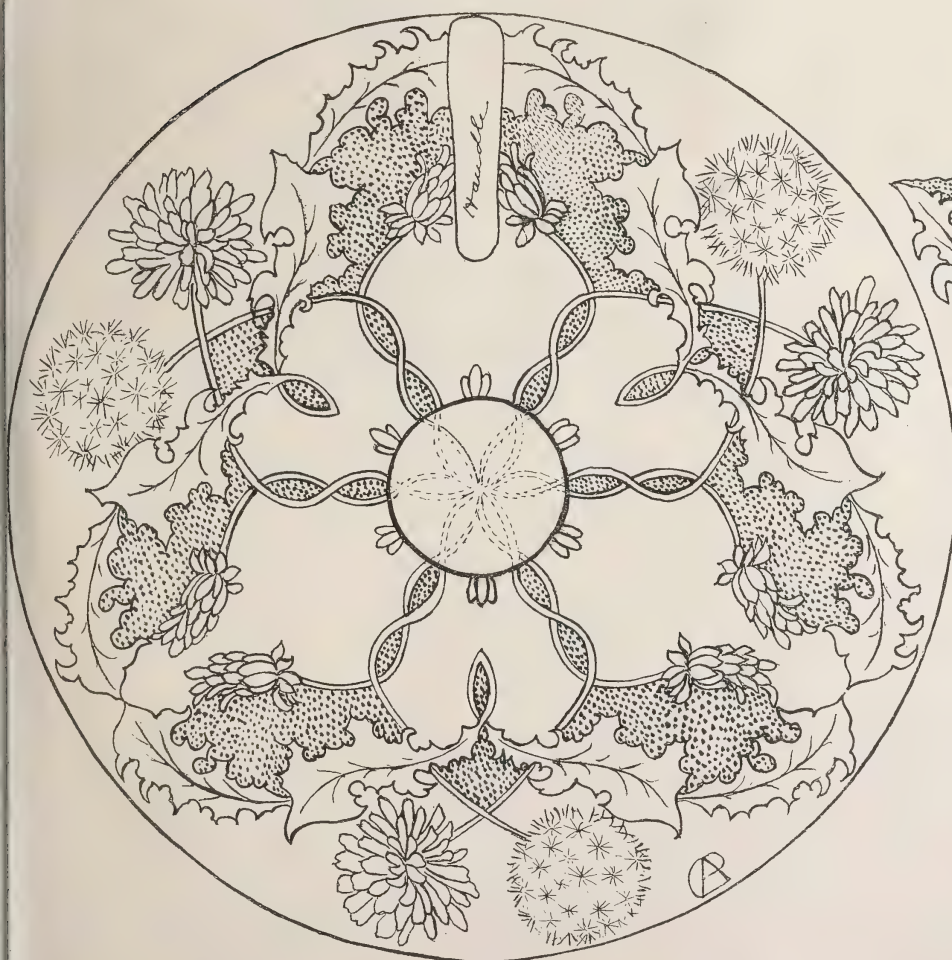


DANDELION DESIGN FOR CANDLESTICK

Mrs. Carrie Pratt

FROM dotted portion to rim, pale grey or green. Full blown flower, yellow, flower gone to seed, white, gold outline. Dotted portion very dark green, leaves and stems and buds in natural colors, outlined in black.

Long panels in gold, short ones in grey or pale green.



DANDELION DESIGN FOR CANDLESTICK—MRS. CARRIE PRATT

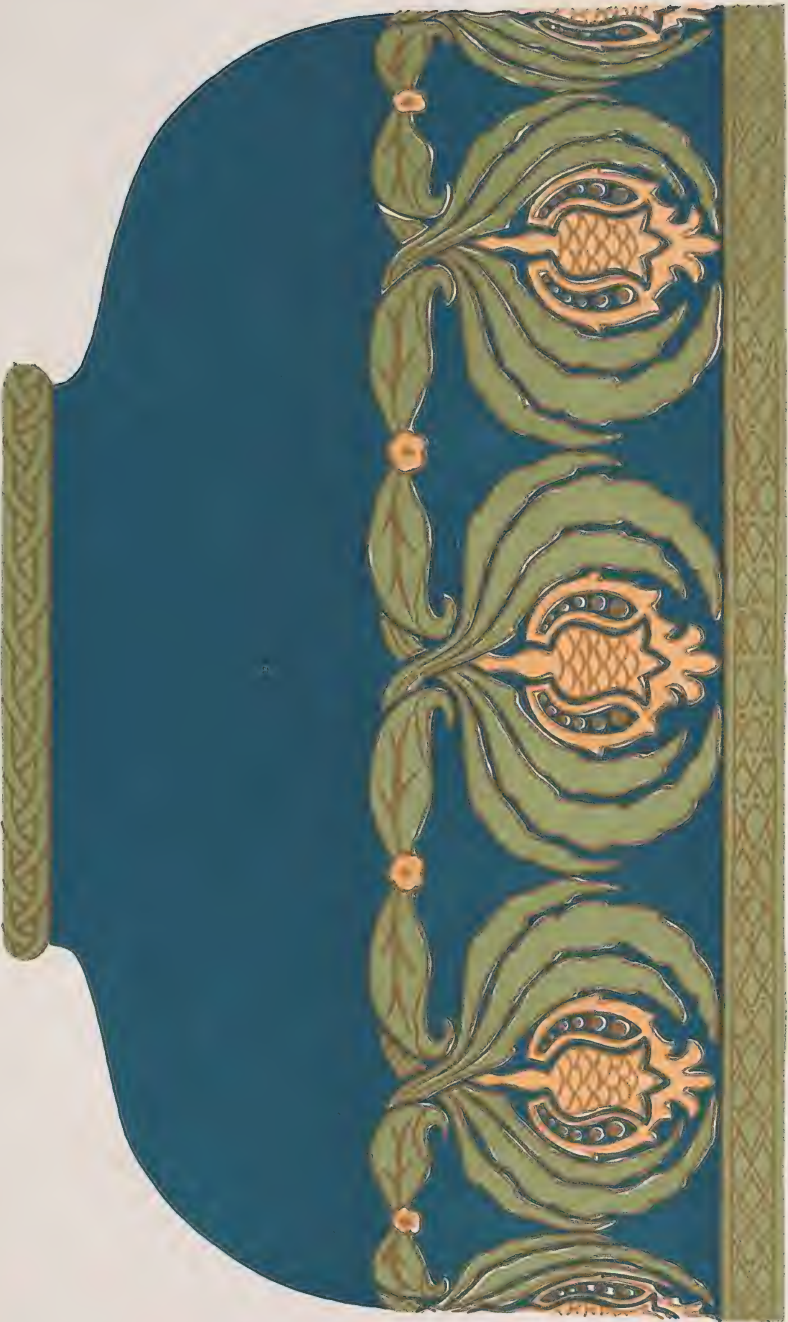


MORNING GLORY STUDY—ALICE SEYMOUR

OCTOBER, 1902
SUPPLEMENT TO
KERAMIC STUDIO

PERSIAN BOWL—FIRST PRIZE—HISTORIC ORNAMENT—FRANCES J. BUTLER

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SYRACUSE, N. Y.



MORNING GLORY STUDY

Alice Seymour

FOR prominent flowers use Aulich's Rose very delicately, crisp dark touches, American Beauty; dark flowers Crimson Purple; shadow flowers and leaves Banding Blue and Pompadour; prominent leaves and stems Yellow Green with little Lemon Yellow shaded with Aulich's Olive Green; background Greyish Green with a little clear Lemon Yellow on lightest parts.



CUP AND SAUCER DESIGN

Anna B. Leonard

OUTLINE the design in a very rich dark brown, almost black (use Pompadour Red and Black). The dark petals and the dark spots in the design are very dark blue, rather gray in tone, and the center of the flower is a light gray blue, with lines crossed in gold. To make the dark blue, use Lacroix Dark Blue, with Copenhagen blue. For the lighter shade of blue use Deep Blue Green (Lacroix) and Mixing Yellow (Lacroix); to this add a touch of black, only a very little, which will give it a grayer tone, and will not be such a vivid turquoise. The stems are in pale green. Use Apple Green and Mixing Yellow, half and half, to this add a touch of black and also flux. The decorated band at the top and around the saucer is the dark blue, the light blue and the green with edge of gold.

This design is attractive carried out in red and gold.



Stand for Sake Cup, deep dark blue decoration in fret designs. Small center dish of "Imari." Rough box with "Tomoye" design "Owari" porcelain.

THE COLLECTOR

THE COLOR BLUE IN POTTERY AND PORCELAIN

III. JAPANESE PORCELAIN—Continued.

Mary Churchill Ripley

History tells us that porcelain was first made in Japan by a man who went to China to study the art in the sixteenth century. He settled in the Province of Hizen and decorated his wares with blue. Since that time a great many factories have arisen, so that commercial wares have proceeded from that province made after the style introduced from China. As the Dutch alone were allowed entrance to Japan through the two "silent centuries" so-called, while the port was closed to the outside world (from the middle of the 17th to the middle of the 19th centuries), and as their trading post was in the harbor of Nagasaki, on a small island, Decima by name, the "Hizen" wares made for export during that period bore varying names as has been stated, but the one word "Hizen" covers all the others, and in Europe we hear collectors speak of their "Old Hizen" oftener than we do here. Within the wide limits of so broad a classification, we find it necessary to seek some main features for identification of wares. Two names, "Nabeshima" and "Hirado," have become synonymous with fine quality old "Hizen" or "Imari" ware. For two princes these wares were produced in the 18th century. Private sale was not allowed during the period of early manufacture of articles made for private use of the princes, but in Arita at the present time are to be obtained reproductions of shapes and patterns once made for private use. The distinguishing mark on old "Nabeshima" was called "Kushite" and it decorates in blue design upon white porcelain the stands and bases of bowls and dishes, with a pattern resembling the teeth of a comb. A rival prince in the neighborhood of Hirado established kilns where the famous porcelains which bear the name of the place were made and decorated in blue with the famous design so well known to collectors as "Boys under Pine Tree." When the objects were perfect in every way they were decorated with seven (7) boys; when less perfect with five (5) boys, and with three (3) when even less satisfactory.

The breaking up of the old government in the middle of the last century did away with many of the old regime methods, and the beautiful pieces made by one prince for another, or as gift to Emperor or Shogun, were many of them sold, and since then have found their way into private collections. Many speak of both "Nabeshima" and "Hirado" wares as "Old Imari," but by common consent that name is generally supposed to be applied to the Blue, Red and Gold wares, known as "Old Japan" to English potters, when first porcelains were carried to Europe from Japan. Spode and many famous potters in England tried to copy "Old Imari," and succeeded too, most creditably, in making beautiful wares skilfully decorated, though utterly unlike oriental objects that had served as inspiration. The color blue varies on "Nabe-

shima" ware, though it generally shows an attempt to copy the best cobalt decorations of China. Before it was known that the right clays existed in Japan, materials were brought from China for the manufacture of porcelain by the potters who met there to learn their art, and on very early porcelains the effect of blue over coarse paste and glaze, is different from the same blue used later, on finer grade ware.

Two names "Seto" and "Sometsuke" are often used by the Japanese, to designate porcelain (Seto) and the blue and white wares (Sometsuke.) In the province of Owari, Sometsuke is made now, and has been for many years. Ever since the potters of "Arita" first sent to China for light on the subject, the art of the potter has been taught to men who have gone to the Province of "Hizen" to study. "Such, having learned their art long ago, settled in the province of Owari, at Seto and other towns, and vast quantities of wares are turned out annually from these places to supply both native and foreign needs. In speaking of Blue decoration reference is made to porcelain decorated with underglaze blue, exclusively.

Pottery has been made in Japan for centuries, but no porcelain claims our attention, as such, much before the latter part of the 16th century. Blue had been used for splash glaze decoration, and for lines and frets upon rough pottery, but the "blue and white" such as affect our present study were of later date.

The porcelain of Japan was, and is, so different from that of China that the eye becomes soon trained when one sets about the task of analyzing them.

For such work, the amateur should equip himself with bits of white paper of varying shades. When about to study an object match a bit of paper to the color of the jar or vase. Notice if of a cream or blue white,—if of fine or coarse texture, and any other features of interest. When a bit of paper is found that really suggests the color of the porcelain, label and keep it, and compare other things with it. This will materially help one to note differences in color. When examining the paste in a fracture, notice if the body of the ware is close grained or not. If the glaze seems closely united with the body, or is like a glass on either side of it. Notice too, if between the two glazed surfaces, the body of the ware is of exactly the same shade as the face of the glazed ware. Note too whether the glaze chips evenly or unevenly from the body, and particularly whether it carries away a bit of the body with the glaze in chipped places.

These observations will carry the thought along, and lead on to further discoveries. Perchance we note that the glaze is evidently much colored, or tinted, as it is almost always in old "Canton" and "Nankin" ware. Match paper to the color of the paste as well as to the glazed surface, and keep for reference. It is amazing to see how fast a student can progress in analysis of wares, by thus drilling himself in details, and that which he learns in this way is his own private property and makes him an independent expert in the course of time.

Although it is true that there are great differences between Chinese and Japanese porcelain, it is equally a fact that there are strong points of likeness between certain wares. Judgment based on experience, can alone detect the difference between delicate thin "Old Hizen" decorated with the "parsley," "barley corn" or aster pattern, and the Nankin ware of equal fineness. One who is qualified to speak with absolute authority, will sometimes hesitate before determining which is which. Questions that interest experts regarding the comparative merits of the wares of the two countries are of no use

to beginners who are struggling to know a few things accurately, and who desire to be started in the right direction, so we shall do no more than lead to a fuller confidence those who are venturing to hold individual opinion.

The color blue varies on Japanese porcelain, from the deepest sapphire to the softest grey blue tint. The color blue never seems quite as absolutely a part of the body of the ware as when used on Chinese biscuit. Some Japanese wares are baked slightly before any decoration is applied, and it is held by some authorities, that for this reason the blue is never quite as soft as Chinese blue. The student collector must learn to judge of this for himself, and also to notice the varying shades of blue exactly as he does of white, using blue papers for comparison and guidance.

Among the most famous designs used on Japanese blue and white is that which is painted upon ware made for imperial use. The porcelain selected for the palace is always as perfectly made as it is possible to make it, a slight flaw rendering an object unworthy.

All ware made for the palace is marked with the Imperial crest, the sixteen petal chrysanthemum. Grave mistakes are made by collectors who know only this fact, that there are sixteen petals in the crest of Japan. Many unscrupulous Japanese dealers mislead the unwary by urging upon them articles that seem to bear the correct flower in decoration but unless made specifically for Imperial use, it is never legitimately used in the Empire. Whenever the sixteen petalled chrysanthemum is found upon objects for other than Imperial use there is some slight difference observable between it and the royal ornament. Either there is more or less shading, the center of the blossom is different, the tips of the petals are squared, or some slight change is made that is sufficient to quiet the conscience of the potter who made the object, but not to fail to mislead the curio hunter in search of a specimen.



"Kushite" (comb-tooth) pattern.

CLUB

NOTES

The New York Society of Ceramic Arts will hold its first meeting of the season, October thirteenth, at the Waldorf Astoria.

The Society will hold a sale on Fifth Avenue during December, instead of its annual exhibit of three days, at the Waldorf Astoria.

STUDIO

NOTES

Mr. Marshal Fry expects to have modeling in clay, in his studio this year. He has done some clever work in this line, and it is a thing to mark that the feeling for pottery has grown to such an extent that it pays to introduce it into the regular studio routine.

IN THE

SHOPS

Davis & Co., of Rochester, N. Y., are sending out neat and inexpensive mountings for belt buckles, shirt waist sets, etc. They are easily adjusted, and need not be sent to a jeweler for setting.

We have received a neat little folder from A. B. Cobden, Philadelphia, announcing the opening on September 16th, of his Ceramic Art School.

Miss Mamie Owen, of Cincinnati, O., has removed from 134 West Fourth Street, to 425 Elm, between 4th and 5th streets.

PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

TREATMENT FOR TABOURETTE—Pages 134, 135.

Katherin Livermore

THIS tabourette has three detachable legs—the drawing of three and the top is given here.

Burn the ornament very hard, as designated, shading the light portions lightly, stipple the center. The outside background is made by holding the point on the flat side and working it rapidly back and forth, at a slight angle. This should be kept rather lighter than shown in the drawing, bearing in mind that the back ornament should be the darkest part of the design.

Directions for finishing are given elsewhere.

○ ○ ○

LAUNDRY TABLE

Katherin Livermore

PERHAPS the idea of burning a laundry table may be new to some of our subscribers, but it is the most ornamental article imaginable, to say nothing of its usefulness.

Get one with an adjustable top, fastened into position by four wooden pegs when in use as a table; when a seat is desired, two of the pegs are removed, allowing the top to swing back against the wall, making a back for the box underneath, which serves for a seat. This box rest having a cover which opens on hinges, serve as a most useful catch-all.

These tables are invaluable in a studio or in any room where economy of space is an object. They can be obtained at any department store, the prices ranging from \$3.00 to \$5.00, according to the size. We have just finished a very unique one. The motif of decoration is the peacock. In the

back of the seat is a conventionalized peacock with spread wings and tail, filling in the entire space. The top is encircled by a conventional repeating border of feathers. At either end, three feathers stand upright, and a feather design ornaments the front of the seat.

The body of the table is stained a dull 12th century green into which the blues, greens and purples of the peacock feathers blend in a most harmonious and satisfying manner.

○ ○ ○

STAMP BOX

Mrs. Dante C. Babbitt

THE design for the stamp box is Indian, and represents their favorite mountain range, lake, stream, cloud and rattle-snake design. Burn outlines carefully. Stain the dark portions red, burning the zig zag lines quite dark. Either give a spray finish or shellac, as a brilliant polish adds to this design.

The spray finish is a liquid sprayed on with an atomizer till the burned surface is evenly and well covered.

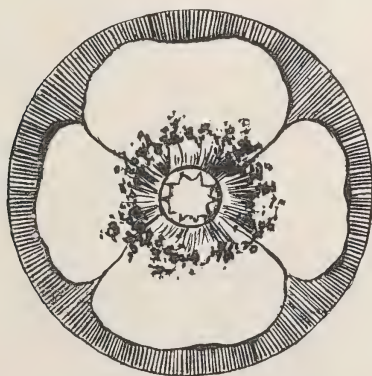
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INDIAN BOWLS—Page 136

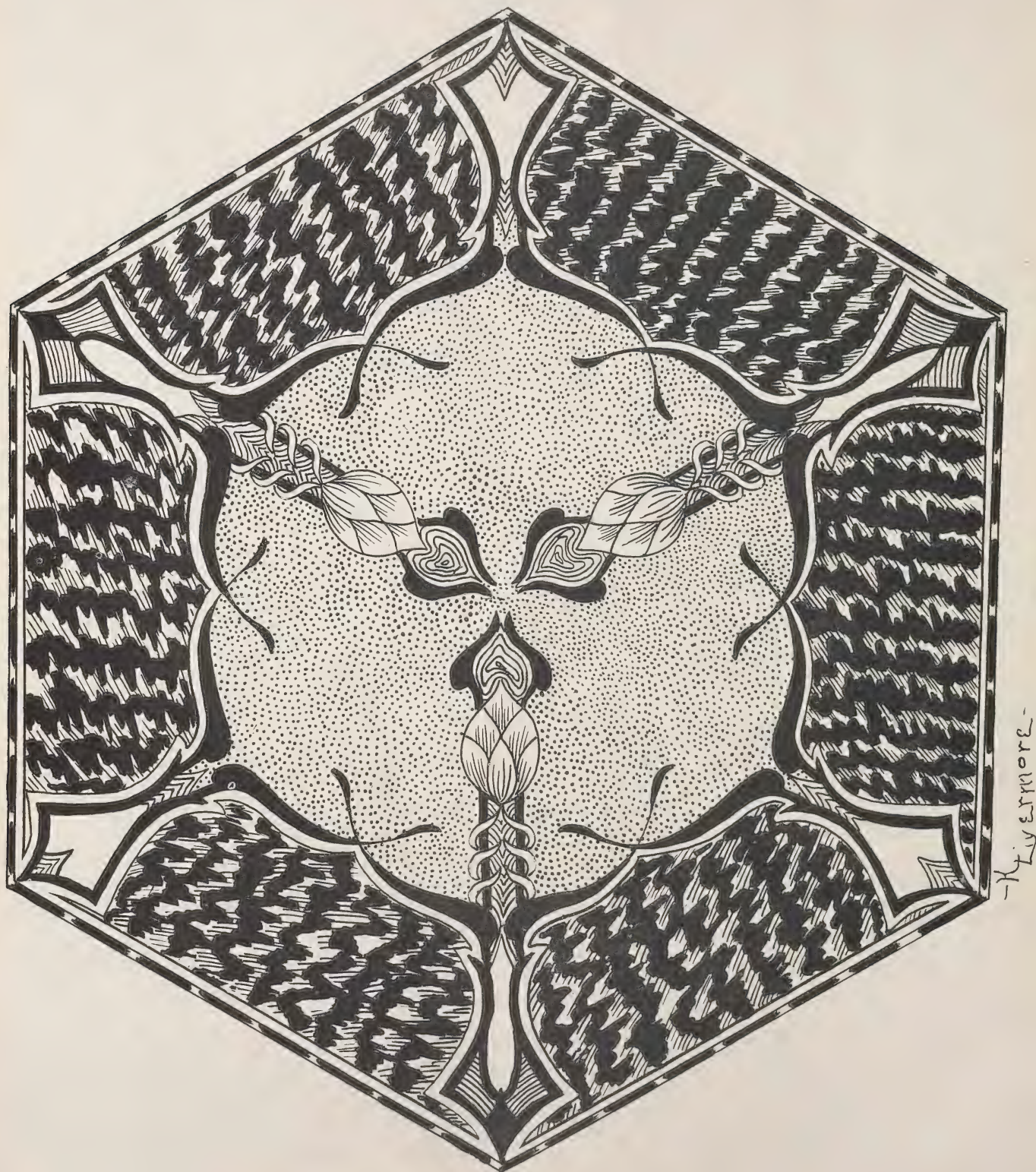
Katherin Livermore

THESE Indian designs at once suggest the color schemes of the quaint Indian pottery. They are so plain that no directions for burning are necessary. The color should be kept dull, using mostly red, toned with black, leaving the lighter parts in the natural wood, and burning parts of this design very dark. If treated in this manner, a wax finish only should be used.

If an entirely different effect is desired, use a livelier red, staining the outside and center of the bowls solid, and work out the borders in reds, brown and gold. Then varnish with copal. This gives a high satiny polish.



DESIGNS FOR STAMP BOXES—MRS. DANTE C. BABBITT



-K. Livermore-

TABOURETTE—KATHERIN LIVERMORE



-K
LIVERMORE-

TABOURETTE—
KATHERIN LIVERMORE

ANSWERS TO INQUIRIES

M. J. H.—Any wood that is used for pyrography may be carved, white wood, oak, maple, &c., &c.

When carving is used in connection with the burning it should be done in a bold, strong manner, as any fine detail work is lost when the hot point is applied.

Most effective things may be made if treated in this simple manner: First burn the outline of design very deep and strong, then carve away the background, leaving the design in low relief; strengthen the outline when the carving is finished, and burn the background very dark with a flat point, then model your design with the carved point in the usual manner.

These four chisels are all that are necessary for the work: |)) >

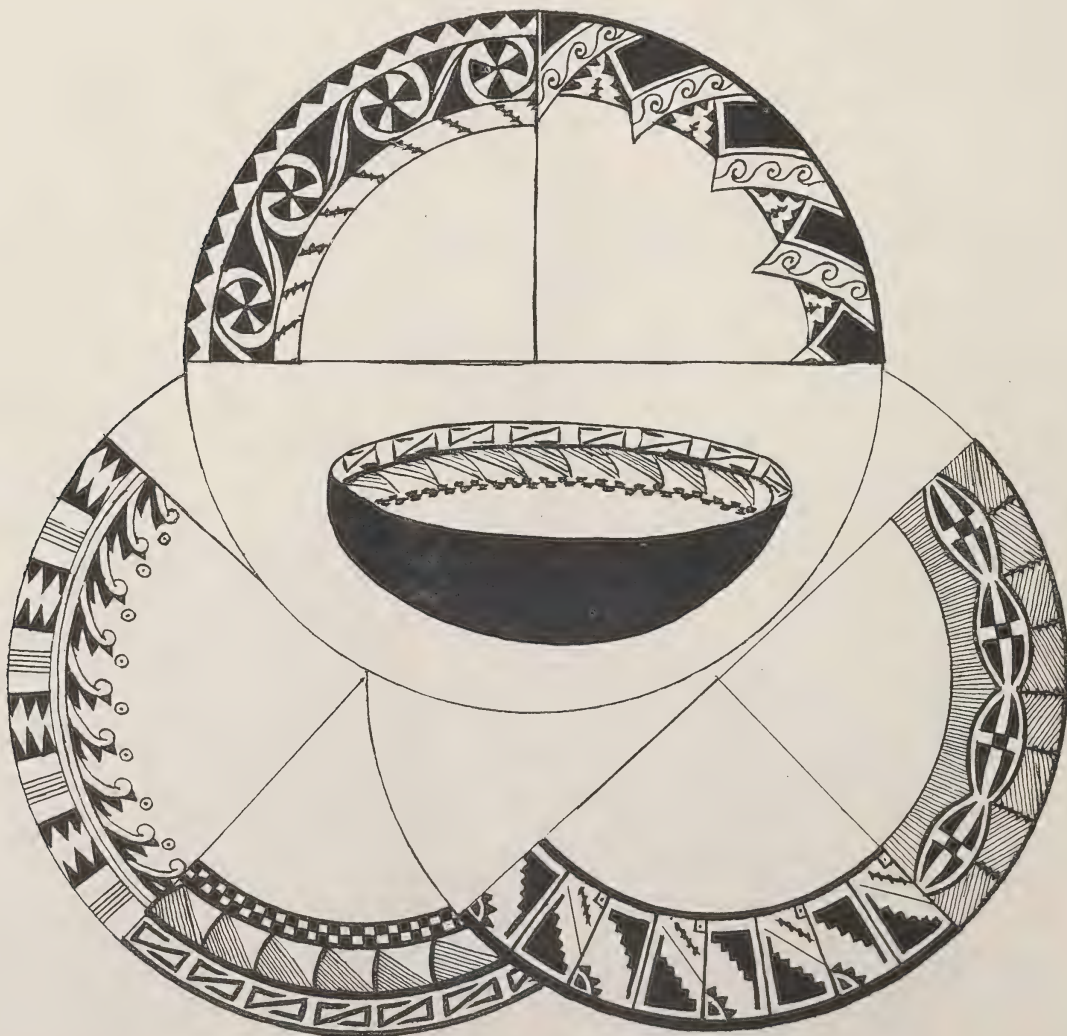
The pointed one is used to follow around the outlines and carve out the small corners—the others are for general background and modeling work.

Mrs. C. M. L.—We again give directions for finishing burned wood. Where a deep dark background is desired, darker than can be obtained by burning, a black walnut stain may be employed. If this is done, the part stained must be gone over lightly with bleached shellac, being very careful not to touch the ornament; then go over the entire article with pyrography wax applied with a flannel or piece of kid; rub it in thoroughly,

then, with a stiff scrubbing brush, brush out all the crevices, otherwise the wax will harden and form white spots which can only be removed with a hot point; let stand until, when touched by the hand, no stickiness is perceptible, then polish briskly with the scrub brush; this process can be repeated until the desired lustre is obtained; usually twice is sufficient, though sometimes three times is necessary. When stain or water color is used, the article can be waxed over the color; but if oil colors are employed, they must be allowed to dry, then a thin wax wash of bleached shellac employed before the waxing is done, otherwise the colors will rub off.

○ ○ ○

The famous Charlesworth collection of Capo di Monte porcelain has been bought by an English connoisseur, and thus Naples loses what, while Mr. Charlesworth lived, was a distinction of the city, though in private hands. It had been hoped that the municipality might get the beautiful ware for one of the public museums. The Italian Minister of Public Instruction had the objects photographed before they left Naples.



INDIAN DESIGNS FOR NUT BOWLS—MARY GIBSON

Keramic Studio Supplements

1899

- †May—Tankard Study, Mrs. Adelaide Alsop-Robineau
 †June—Roses, Marshal Fry, Jr.
 July—Chocolate Pot, Mrs. Anna B. Leonard
 August—Stein with Decoration of Currants, Miss Jeanne M. Stewart
 †September—Chrysanthemums, F. B. Aulich
 October—Thistles, Miss Jeanne M. Stewart
 *November—Study of Hops, Marshal Fry, Jr.
 December—Holly and Mistletoe, Adelaide Alsop-Robineau
 Plate, Arabian Design, Anna B. Leonard

1900

- January—Plate Divider, Isabel May Wightman
 * Silver Pheasant, From the German
 February—Poppies, Mary Chase Perry
 †March—Postresque Plaque, Henrietta Barclay Paist
 April—Russian Plate, K. E. Cherry
 *May—Pine Cones, Marshal Fry, Jr.
 *June—Modern Conventional Decoration, A. Erdmann
 July—Mug with Corn Decoration, Sara Wood Safford
 August—Hawthorn Plate, K. E. Cherry
 *September—Plate in Blue and Gold, Mrs. Anna B. Leonard
 October—Vase (Decoration of Grapes and Wild Roses), Miss Jeanne M. Stewart
 *November—Double Violets, Marshal Fry, Jr.
 December—Holly and Mistletoe, Maud Briggs Knowlton

1901

- †January—Decorative Heads, A. A. Robineau
 *February—Hazel Nut Plate, S. M. Safford
 *March—Asters, Maud Mason
 *April—Pitcher, Mabel C. Dibble
 *May—Milkweed, Marshal Fry
 *June—Mermaid Plate, Fred Wilson
 *July—Study of Grapes, E. Aulich
 *August—Indian Head, H. B. Paist
 *September—Fleur de Lis, F. B. Aulich
 *October—Chinese Plate, K. Livermore
 *November—Geraniums, Maud M. Mason
 *December—Asters, Sara Wood Safford

1902

- *January—Columbine, Adelaide Alsop-Robineau
 *February—Roses, E. Louise Jenkins
 *March—Rose in Vase, Rhoda Holmes Nicholls
 *April—Design for Plate, Anna B. Leonard
 *May—Pond Lilies, M. M. Mason
 *June—Wild Roses, E. Louise Jenkins
 *July—Coffee Set, E. Mason
 *August—Daffodils, T. M. Hinman
 *September—Blackberries, J. M. Stewart

In Preparation

Currants, Red Roses, Jonquils, Little Roses, Punch Bowl.

* Lithograph Colors, 25 cents each; the balance Half-Tones, printed in one color, 20 cents each. The Plate Divider, 10 cents.

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The Wave

Sir Galahad
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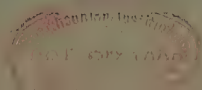
CONTRIBUTORS

MISS MAUDE CRIGLER ANDERSON
MR. JULIUS BAUER ♣ ♣ ♣ ♣
PROF. CHARLES BINNS ♣ ♣ ♣ ♣
MISS MARIAN HEATH ♣ ♣ ♣ ♣
MR. GEORGE HOEL ♣ ♣ ♣ ♣
MR. C. F. INGERSON ♣ ♣ ♣ ♣
MISS JEANNETTE KIMBALL ♣ ♣ ♣
MRS. ANNA B. LEONARD ♣ ♣ ♣
MISS KATHARIN LIVERMORE ♣ ♣
MR. A. G. MARSHALL ♣ ♣ ♣ ♣
MISS MARY ALTA MORRIS ♣ ♣ ♣
MR. ROCKWOOD MOULTON ♣ ♣
MRS. MARY CHURCHILL RIPLEY ♣
MRS. ADELAIDE A. ROBINEAU ♣ ♣
MRS. SARA WOOD SAFFORD ♣ ♣
MISS MIRIAM SAUNDERS ♣ ♣ ♣
MISS ALICE B. SHARRARD ♣ ♣ ♣
MISS JESSIE M. WASHBURN ♣ ♣ ♣
MR. FREDERICK G. WILSON ♣ ♣ ♣

A MONTHLY:
MAGAZINE:

FOR THE:

DESIGNER: POTTER: DECORATOR: FIRER:



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Some Leading Agencies of Ceramic Studio.

We take pleasure in mentioning a few of the leading agencies for the sale of the CERAMIC STUDIO, where, also, subscriptions may be placed:

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KERAMIC STUDIO

Vol. IV, No. 7

NEW YORK AND SYRACUSE

November 1902



THE Ceramic world was rather staggered by the announcement that Mrs. Roosevelt had ordered a table service, the price being thirty thousand dollars (according to the daily papers). For two or three years the National League of Mineral Painters urged and encouraged its members to send in designs for a government table service; the KERAMIC STUDIO printed from time to time full particulars, but no one seemed to take much interest in the subject and the matter was finally dropped.

Suddenly decorators are astonished to see that the order has been given elsewhere, passing into commercial hands.

There is no reason in the world why some of our decorators could not have had the order, and we feel perfectly sure that if it had been applied for and good designs submitted our decorators could have received it, as our President and wife are too thoroughly American to employ foreign designers if our own could do as well. Now this leads to further thought upon the subject.

How many of our decorators could have carried out an order like that when there are a hundred dozen pieces to do? Of course no one person would want to do it, but how many of our studios are equipped for even reasonably large orders, where the work can be carried on systematically and practically, dividing it up among a corps of assistants?

It is all very well to receive an order for a few cups and saucers or a dozen plates, but how many of the average decorators could get through with an order for a complete dinner service, of a hundred dozen pieces, in a reasonable amount of time, turning out each piece as perfect as the other, properly decorated and fired, and at the same time giving complete satisfaction to the party ordering as well as to themselves in the matter of remuneration?

The question arises, are the decorators who compose our clubs and societies practical enough to obtain and fill large orders? We doubt it very much. Therefore we urge thought upon this phase of the question and an endeavor to turn out work complete and satisfactory, not trusting to kind friends to overlook this or that, but to work each day as for a hard and severe critic, making every stroke tell and telling what you have to say well.

Instead of trying to gain orders for little pin trays and shirtwaist buttons, why not strike out for something worth while? something that will establish one's individuality and lead to still better orders.

The average decorator is still hugging the belief that anything and everything is all right on porcelain. So it is, but there is a decided right and wrong way of applying it, and it is the right way that is always the simplest way, but to reach it the path is through study; we are happy to say the best decorators are finding it.

We are not advocating factory-like work, far from it, but we would like to see more work from our decorators adorn

the tables of those who constantly entertain and who are able and quite willing to pay for beautiful table porcelain, if they knew of its existence elsewhere than in factories.

✦

In the October number a design for tile was by mistake described as by Miss Jeannette Kimball. The design was by Miss French of Boston. The tile by Miss Kimball, also an Egyptian motive, will be published in one of the coming numbers.

✦

After successive and unexpected delays, W. P. Jervis' Encyclopedia of Ceramics has lately been issued. It will be found by collectors and all people interested in ceramics to be a valuable addition to their library on the subject. Its Encyclopedia form, each subject, whether name of potter or pottery, material used in pottery work, countries or towns famous for their kilns, being treated in alphabetic order, makes it different from all other ceramic publications, and information on any subject relating to ceramics can be quickly and easily found. Illustrations and reproductions of works are profuse, and notices about the different wares, modern and ancient, of all countries in the world are most interesting, both from an historical and an artistic standpoint.



FOR BEGINNERS

MANY students have told us they would like to follow out the suggestions and conventional designs of the KERAMIC STUDIO if they only knew how to begin. To apply a design there must be a foundation upon which to build. The piece to be decorated is first rubbed with turpentine and when dry it will receive pencil marks. By using our plate divider you will save much time when dividing the object into sections or spaces. (See directions for using in plate treatment by Anna B. Leonard in this number.)

If the object to be decorated is larger or smaller than the design in the magazine, make one section a little larger or smaller keeping the same proportion as the section in the illustration; then instead of tracing from the printed design, make a tracing from your own drawing, and repeat it in the next section, etc. (providing the design given is a "repeat").

Students are always surprised when they see how easily a design is dissected and placed upon the china. One step leads to another and there is a *reason* and a *principle* back of every move that is made. Always be careful about your division of space. If you have bands, see that they make a pleasing proportion and that they are really decorative in themselves.

Simply because a cup and saucer has a pleasing design one or two inches wide, is not sufficient reason for transferring that design to a tall vase without studying the proportions or the relative values of the vase and the two inch design. If the design is to run around the vase, then divide that vase into pleasing proportions, using bands as accessories, and to satisfy the eye, making the balance complete. If you practice divid-

ing first a square or rectangle and then a circle in pleasing proportions, with lines at first and then some form, the eye will soon become trained and it will be a great delight to study and understand the designs of master decorators, just as musicians understand and appreciate classical music.

After the design is drawn in pencil upon the china then comes the important question of color. There must be a pleasing balancing of the dark and light spots of the design.

One color should not "come out from the object" so to speak, or form unpleasant silhouettes with the background. This is not always noticed when the object is close at hand, but if held off or held before a mirror, the defects may be plainly seen.

Try the simple things first, then after a while the other designs will all appear clear and easy to follow. But whatever is attempted have it *good* of its kind.



FORGET-ME-NOTS—ALICE B. SHARRARD

WASH in the lightest blossoms with Deep Blue Green or Night Green, keeping the tone very delicate, the highest lights almost white, using the same blue for shading. For the shadowy blossoms add a bit of Carmine to the blue, enough to give warmth to the local tone, adding more Carmine for those in deeper shadow, subduing all in keeping with the soft color of the blossoms in high light. The centers are painted with Jonquil Yellow with a touch of Deep Red Brown

and Violet of Iron. The buds have a purplish hue, made by a light wash of Carmine. Paint the leaves and stems a soft yellow green, made by mixing Yellow, shaded with Brown Green and Green No. 7, in darkest parts. Put in the background with Carnation and Ivory Yellow, blending into Copenhagen Grey and Dark Green No. 7, in darker portions. Strengthen the whole in second firing, keeping the colors soft and delicate as the study suggests.



DESIGN FOR FISH PLATE—ADELAIDE A. ROBINEAU

THIS fish plate design can be carried out in blue, leaving the white china for outlines. A Copenhagen Blue is most satisfying. Combinations of color are also very pleasing with the white outlines. For color schemes we suggest: Ground, Tint of Celadon, or Grey Green; sea weed, Celadon or Grey Green, dusted; crab, Copenhagen Blue, not too dark.

First draw the design delicately in India Ink, tint the rim Celadon; clean out outline, then rub the powder color Celandon or Grey Green into the tint on the sea weed, and Copenhagen Blue into the tint on the crab; dust off superfluous color and fire.

For the second fire, the color can be strengthened with the brush wherever necessary, and the dark outlines added in Copenhagen Blue if desired. A tinted ground of Yellow Ochre, the sea weeds in Grey Green, and the crabs in Copenhagen Grey, would be effective.

For the second fire, the color can be strengthened with the brush wherever necessary, and the dark outlines added in Copenhagen Blue if desired. A tinted ground of Yellow Ochre, the sea weeds in Grey Green, and the crabs in Copenhagen Grey, would be effective.

CLAY IN THE STUDIO

Charles Binns

EVIDENCES are not far to seek that the persons who were once called "amateur decorators" are fast becoming artist potters. The law of survival of the fittest must work its inexorable way, and those who refuse to bow to the inevitable will be swept away. From a social and humanitarian point of view, it is sad that those who have devoted years—often their best years—to certain lines of work, suddenly find that fashions have changed and they are needed no longer. Some there are to whom change means ruin, but there are others, and we venture to think the vast majority, to whom change is welcome as the best evidence of progress.

For example, ten years ago, the china decorators who attempted to produce conventional design were few indeed, while to-day they number the best and most progressive mineral painters in their ranks. This change has been a source of satisfaction to the critic and a blessing, even if in disguise, to the artist. And now a further change is impending. When, at the World's Fair, certain foreign jurors criticised the work of American Mineral Painters on the ground that much of the china was European and none was made by the decorator, some active brains got to work. There was aroused a general feeling of dissatisfaction and the question was argued "Why can we not make our own ware?"

Circumstances have since then been tending towards the solution of the problem and it seems that the way is rapidly opening towards the consummation. What, then, is to be the end? For what goal is the artist potter to aim?

In answer to these questions it may be said that the courses are various and the goals many. There may be a development of underglaze painting but this pre-supposes a ware on which to paint. The delights of glazing are open, but again, ware to glaze is necessary.

Let us then attack the problem from the very beginning and endeavor to show how the embryo potter, who is already an artist in feeling if not in fact, may give expression to the thought which lies dormant within.

The first need is the clay. Nay, that is hardly a fact. The first need is the impatient artist soul, aching for action; nor is the clay even the second need, for the nature of the clay is determined by the kiln, but this part of the problem is in a fair way to be solved to the satisfaction of all concerned, so that it will be best to assume a kiln capable of a temperature sufficient to melt cone No. 2 (2175° F.) As reference will be made from time to time in these papers to the aforesaid "cones," it will be well to explain at once what they are and why they are used.

Dr. Seger, the German ceramist, some years ago undertook to construct a series of test pieces which should indicate by melting, the temperature in which they stood. By mixing together lime, feldspar clay and quartz with certain fusible ingredients, he succeeded in graduating his compounds so that cones or pyramids made from them would bend over and melt in regular succession as the heat was raised. These Seger cones are now made in this country by Prof. Edward Orton of Columbus, O., and are graduated from number 010 to 01 and from 1 to 17. No. 010 is the most fusible of the series and its melting point corresponds with that of silver. The lower numbers count downwards, so that 03 is softer than 01. The higher numbers count upwards, so that 3 is harder than 1.

Hard pottery needs a temperature of about cone 9 for body and cone 6 for glaze, but soft pottery made from natural

clays can be burned at cone 01 or 1 and glazed at cone 06 to 03. The cones cost one cent each and will keep indefinitely. They cannot, however, be used more than once.

In use, the cone is set on a morsel of clay so that it will not fall over, and is placed in the kiln where it can readily be seen. When the heat reaches the required degree, the cone softens and bends over, collapsing finally and melting to a glass or slag. On a large scale it is customary to use cones of several numbers at one time, the softer to give warning and the harder to show the completion of the burn. A kiln, then, which will melt cone No. 2 is desirable. Now let not the artist who has not such a thing throw down this paper in disgust, exclaiming that the impossible is demanded. A friendly pottery, even a brick yard, may be made use of. The heat of a brick kiln is somewhere about the heat necessary and some pieces of pottery enclosed in a sagger may be safely burned therein.

In consequence of the editor's request to avoid technicalities, explanation must here be given of what a "sagger" is.

Pottery kilns are of two main classes, open and closed. The latter are called "muffle" kilns. They are of the type generally used by mineral painters and the essential part of their construction is that the flame does not enter the kiln itself but circulates around the walls. In an open kiln the flames pass through the firing chamber, and hence the ware must be protected. This protection is accomplished by enclosing the pottery in saggars or cases made of fire clay. These saggars, when full, are piled one over the other in the kiln, the bottom of each forming a close cover for the one below. These saggars can be purchased cheaply from most potteries and can be used repeatedly until broken.

By this time readers will be saying "cut the cackle and come to the 'osses" and it seems as if the way were clear for the day at last.

Clay as a means of artistic expression is valued on account of its plasticity, but clay which is highly plastic is unsuitable for pottery on account of the extreme difficulty of drying without damage. In studio modeling, it is an advantage for the clay to remain moist, and glycerine is often added to accomplish this but the potter wishes his clay to dry rapidly and without warping, for then it will burn safely. This property is termed the porosity of clay, not the porosity of the burned ware. The two have no necessary connection but the porosity of the clay mass. The extent of this porosity is a matter of experiment. It can be increased by the addition of fine sand to the clay. Some clays are found having the right amount of plasticity and porosity; some have too much of one or the other. In most parts of the country good clay can be found. Just below the surface soil of the garden lot there will be, likely, either clay or gravel. The latter will yield no satisfaction but the former may be made to serve. In dry weather a good supply should be dug and stored in loft or barn for use. Clay is more easily worked when quite dry than when damp and tough. Spread out on the floor it is crushed and sifted to remove stones, and then the dry powder is sprinkled into a large vessel full of water. By thus adding the clay to the water rather than the water to the clay, a perfect soaking of each particle of clay is secured. The mixture of water and clay, called slip, is now well stirred, sticks and leaves floated off, and allowed to settle for three or four minutes, the liquid being carefully poured into a second vessel; wooden buckets will answer well. A second supply of water is added to the sediment, again stirred and poured off. At the bottom of the first vessel will now be found all heavy

sand, fine gravel and stones that have passed through the sieve. If there appears to be much clay with the sand a third washing may be resorted to, if not, the sediment is thrown away. There will also be found some sediment at the bottom of the other vessels but unless this be very coarse it may be left to form a part of the clay. Here is where the plasticity and porosity of the clay are adjusted. If too plastic more of the sandy sediment shall be included, if too porous a third and fourth washing will remove the sand.

The slip is now left to stand over night and in the morning the clear water is poured away. The clay may now be gradually thickened by evaporation, stirring from time to time, or the operation may be hastened by the use of plaster slabs, called "bats" to absorb the water. [TO BE CONTINUED.]

STUDIO

NOTES

Mrs. Mary Alley Neal has taken a studio and class room at 152 West 23rd street, New York.

Miss Cora Wright has a new studio at 19 West 24th St., New York. In addition to her porcelain work she is doing some fine book cover designs.

Miss Overly has a very attractive new studio at 28 East 23rd St., New York, where she is teaching pyrography and leather decoration in connection with her regular work.

Mrs. Anna B. Leonard has a class in pottery making at her studio, as well as classes in design under Mr. George Williams' instructions.



ROSE DESIGNS—SARA WOOD SAFFORD

PAIN'T in color very thinly, clearly, crisply, for the first firing. Use a very thin wash of yellow in light part of rose and carnation in the warmer tones.

Make a grey of violet and yellow for cool grey shadows and violet with carnation for deeper, warmer shadows.

In the second painting, wash rose over carnation and softly blend over the yellow. Paint the red roses with ruby.

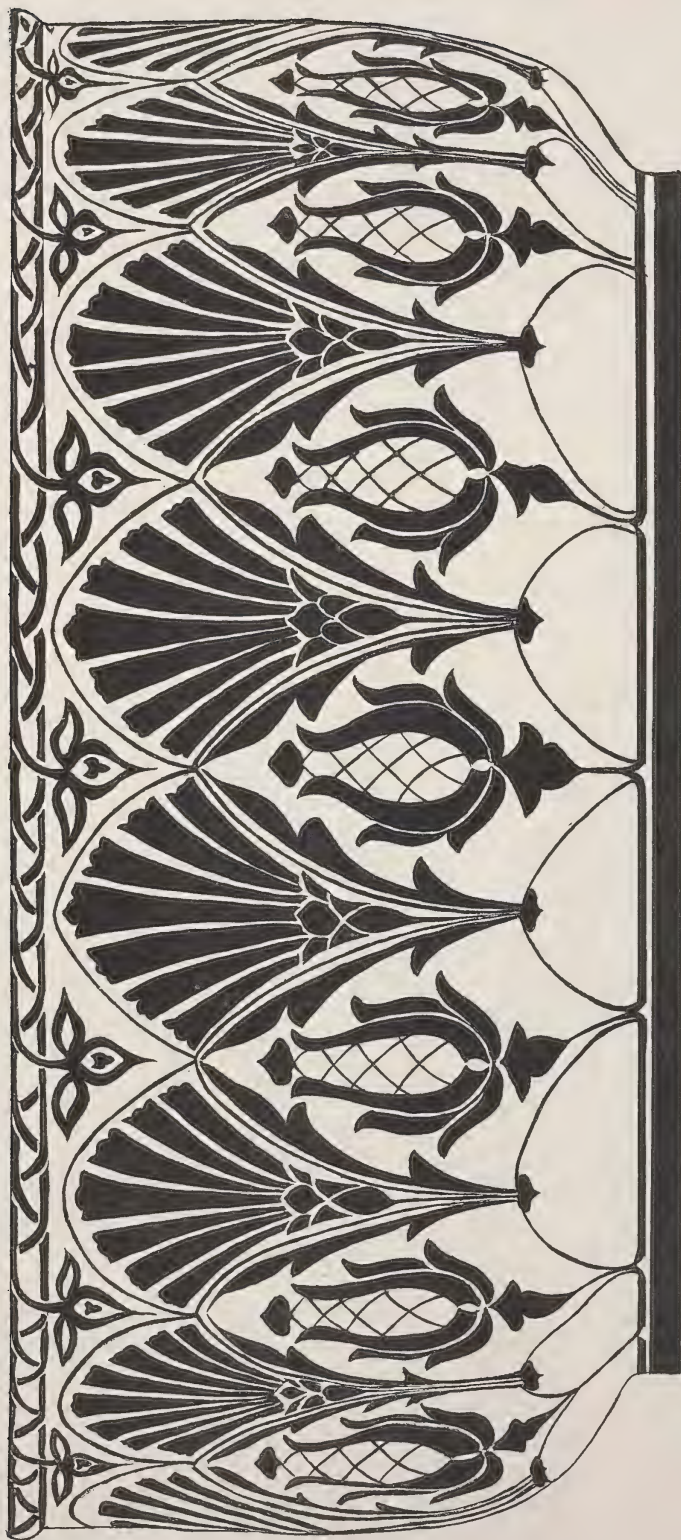
For a yellow rose use lemon and Albert yellows, with yellow brown in the "breast" of the flower. The greys for the yellow rose may be made of violet and yellow, or neutral

yellow may be used very pleasingly. Apple green, yellow green, brown green, blue green and dark green are used in the leaves.

A touch of carnation or brown pink may be used with greens to give warm, tawny color for foliage.

Violet, with light greens, will give the soft grey green effect. Yellow and yellow brown are happy sunny colors for background, and violet and blue green may be used for colder tones.

Try and keep colors soft, clear and tender throughout each painting.



DESIGN FOR BOWL—JEANNETTE KIMBALL



THE ground of this bowl is dull blue, the fan shaped flowers dull violet, those with cross bars a pinkish ochre. The balance of the design is in dull green with gold outlines. The background of small border at top is a lighter green. Design inside bowl is gold on a cream ground.

DESIGN FOR PLATE

Julius Bauer

THIS design can be treated in various ways. One treatment is: Tint the plate an Ivory Yellow all over, dry it, draw the stems and lay in leaves with Moss Green and a little Yellow; cut out the flowers, lay them in and shade them with Pink, Calise, Canary Yellow and Yellow Brown. Keep flowers forming the centre deeper than the outer ones. The little berries lay in with Yellow Red.

Second fire: Tint border over with Brown Green, the centre formed by the flowers, Yellow Brown, dry, cut out flowers and leaves and strengthen colors in flowers and leaves if necessary. Third fire: Outline leaves or flowers as much as you see fit; draw border lines and put gold dots on brown or green tints in border. Some of the flowers, the centre ones, may be done in Yellow Red with some light Pompadour put in.



JAPANESE BRIC-A-BRAC

At times the public hears of fancy prices given for old fashioned china and other articles of "vertu." Many are disgusted to see hundreds of dollars given for a single article of "crockery," and thousands for a set, complete or "otherwise." It appears that the wealthy Japanese have quite as great a weakness with regard to their own peculiar ware, with landscapes and pictures that exhibit a delightful and entire absence of "perspective." Many rich Japanese connoisseurs are willing to pay prices for native artistic objects which no Englishman would think of giving for the same articles. A cup of stoneware, covered with lustrous black glaze, having ash-covered spots (no great beauty, apparently), fetched a sum equivalent to £300 sterling. Evidently the Japanese have their foibles.—*Pottery Gazette*.



Suggestion for pottery decoration by George Hoel.



DESIGN FOR PLATE—JULIUS BAUER



LOCUST BLOSSOMS—JESSIE M. WASHBURN

THE color scheme is: flowers, white, with touches of Lemon Yellow near base of petals; the little cup at base of unopened buds of Violet of Iron, shaded with Bischoff's Dark Brown; leaves a soft Yellowish Green, older leaves, Grey

Green. Background, from Lemon Yellow in lightest part, through Yellow Brown, into deep rich Browns in darkest part.

The flowers and color scheme are especially appropriate for a chocolate set.



LOCUST BLOSSOMS—JESSIE M. WASHBURN



ROSES—MARY ALTA MORRIS

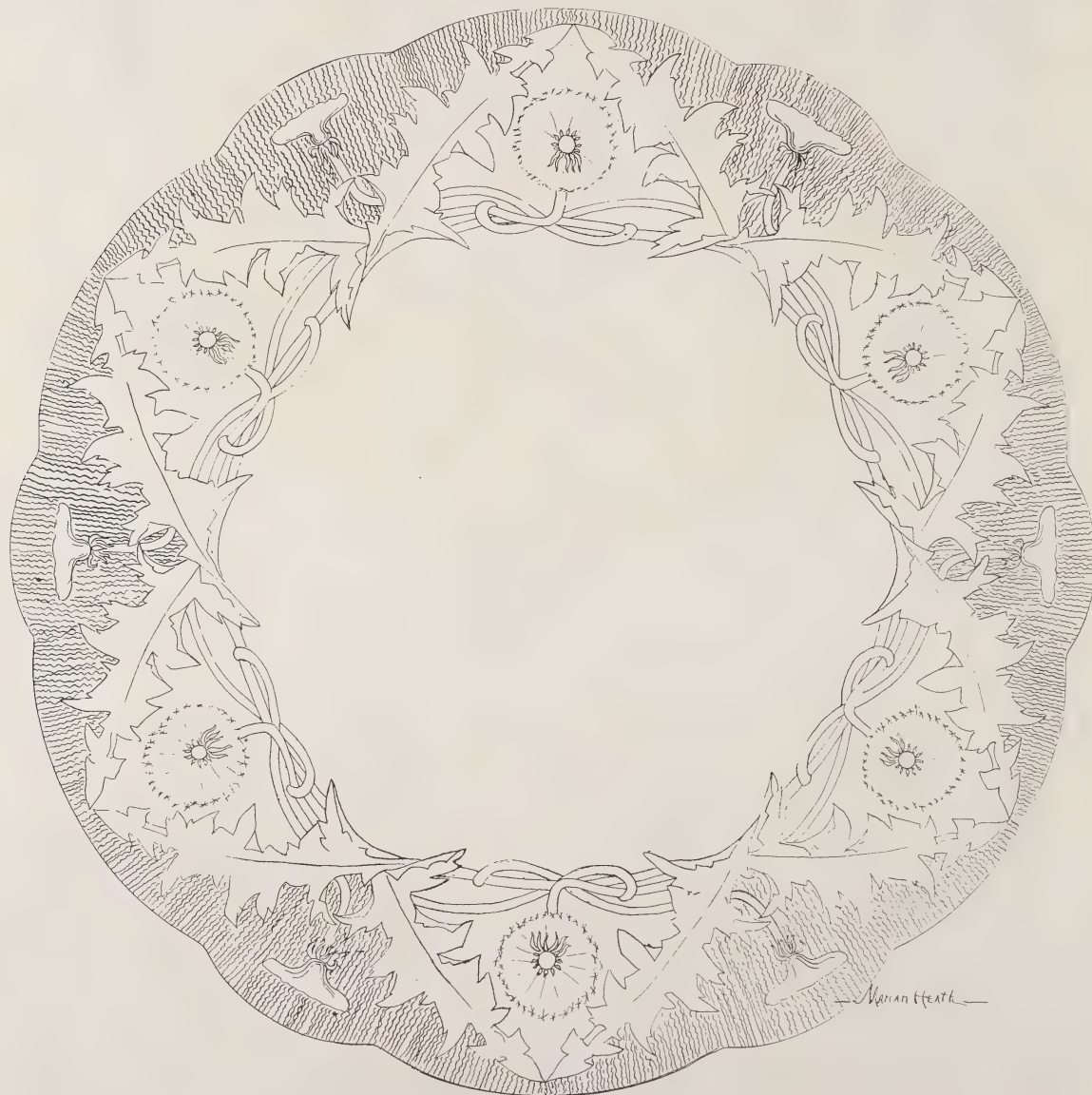
TREATMENT FOR VASE IN VERBENAS (Page 150)

C. F. Ingerson

CONSIDER the study in masses of light and shadow. Wipe out the prominent flowers in each flower cluster, keeping the edges of the petals soft against the "open" background which should be washed in first, using a grey composed of about equal parts of Yellow Green, Banding Blue and Rosa as the prevailing color.

Under the principal mass of flowers, relieve the grey tones with yellows and browns.

For shadows in the white cluster, use Grey for flowers, Ivory Yellow and a suggestion of Yellow Green. The centers of the white flowers are a light violet. The cluster just above this one is a delicate pink. Use Rosa for flowers; centers, Lemon Yellow. The dark clusters are painted with Ruby Purple. Keep the leaves simple, using yellow, brown and olive greens. Wash in shadow clusters while background is wet.



SALAD PLATE—DANDELION—MARIAN HEATH

FIRST FIRE: Outline design with black mixed with sugar and water. Dust lightly with Royal Green the dark portions on the edge of plate, tint the remaining portion with Chinese Yellow and fire.

Second fire: Paint the leaves and sepals with Royal

Green shading slightly toward the stems. Stems Greyish Green very pale, also the rays in the full blown flower. The irregular star shapes are white enamel. Fill in the triangular space behind the flowers with tiny stars of gold. Outline all with black.



BONBONNIERE—MENTION—ROCKWOOD MOULTON

THIS design can be executed in one or two shades of gold on white, lustre or tinted ground, with or without outlines in black or red, we suggest gold with black outlines on yellow brown, or it can be carried out in two shades of blue or blue and green.



VASE IN VERBENAS—SECOND PRIZE—C. F. INGERSON

(Treatment page 148)

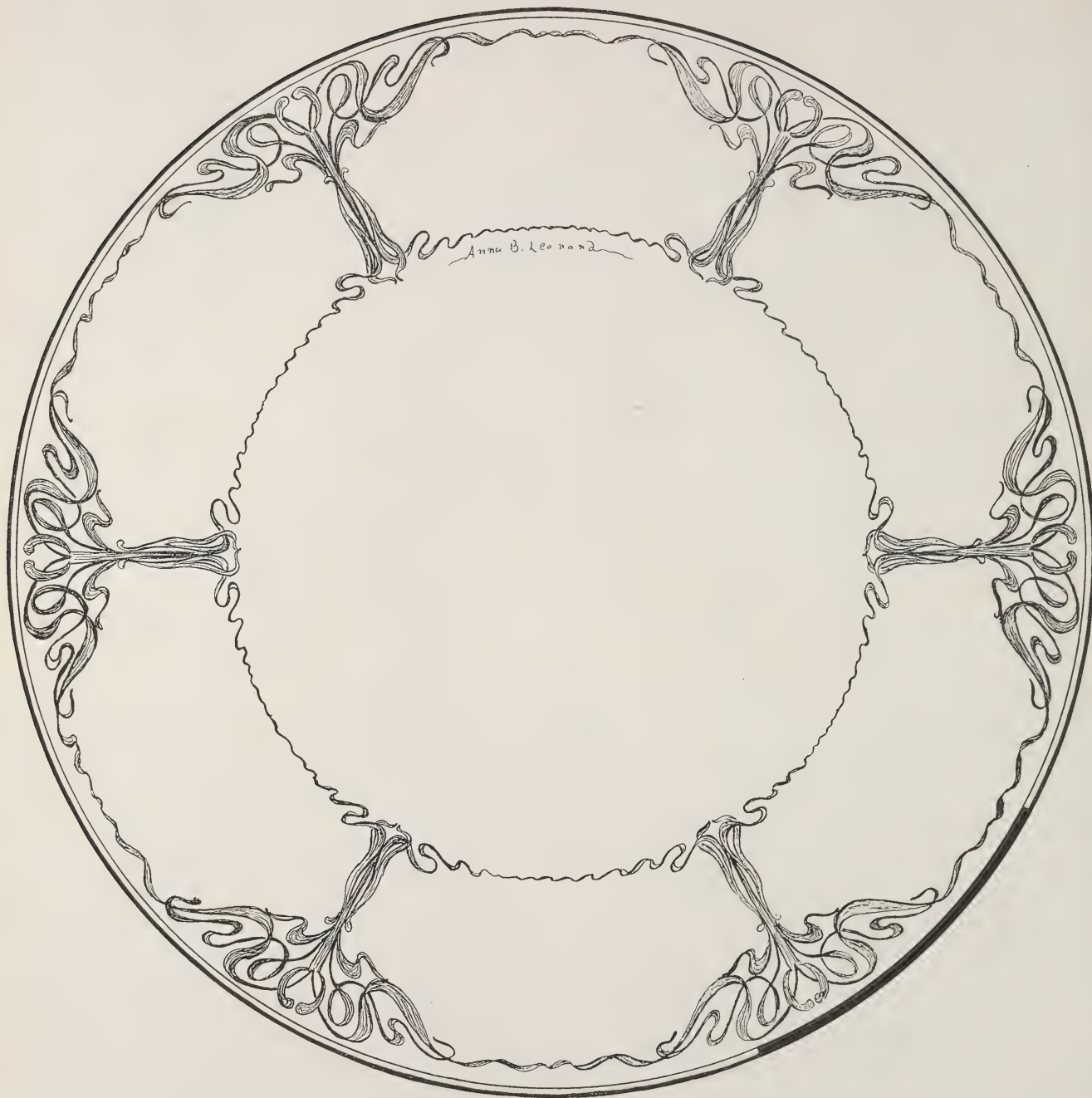


PLATE DESIGN—ANNA B. LEONARD

THIS design is intended for white and gold plate, the scrolls to be carried out in raised gold, the raised paste being applied solidly, with the ridges showing as in the illustration. This effect is accomplished by using a sable water color brush, which is flat and has a fine point, enabling one to put on the paste and model it at the same time. First divide the rim of the plate into twelve sections, the main line of the design

coming directly upon one line of division and where the design meets upon the division next. Use our plate divider to simplify the work of finding the accurate divisions.

This is done by placing the plate face downwards in the centre of the circles, and marking on the outside rim lines running from the edge towards the centre and which correspond to the twelve divisions on the plate divider, indicated by lines

composed of a dot and a dash consecutively. Turn the plate over and run the twelve lines on the inside towards the centre.

The scrolls may be carried out in color if desired; or a color may be used back of them leaving the scrolls still in paste or flat gold. If the design is carried out in flat gold on a porcelain plate, more delicacy will be given by using a fine sharp outline, either in black, red or bronze. By elongating these scrolls they may be used with good effect upon vases, pitchers or steins.



TO RENAME FAMOUS GARLAND COLLECTION

WHEN the new wing of the Metropolitan Museum of Art is opened visitors will find in the south gallery on the second floor the wonderful collection of porcelains gathered from every quarter of the earth by the late James A. Garland, and so long known as the "Garland Collection." When this opening takes place, however, there will be no "Garland Collection" in the Museum. It will be the "Morgan Collection," being so named after J. Pierpont Morgan, who now owns the collection and has loaned it to the Museum.

Gen. Louis P. Di Cesnola, Director of the Museum, has

decided that the name Garland shall not appear officially upon any of the famous porcelains.

James A. Garland died on July 27, 1900. During fifteen years he had spent a very large amount of his time in collecting these porcelains. He spent more than half a million dollars on them, and when he died they were easily worth more than \$1,000,000, in the opinion of noted art collectors.

Mr. Garland also collected tapestries, paintings, gold snuff-boxes and other costly objects, but the porcelains were his pride. Among the special features of this collection was the "Red Hawthorne Vase."

The decision to change the name of this collection, known all over the world as the Garland Collection, will, it is thought, excite considerable discussion. It is possible that Mr. Morgan himself may have something to say about it, and that in the event of any general protest being made, the name may be "Morgan-Garland Collection."—*New York Times*.



IN THE

SHOPS

The Watch Hangers and Stick Pins in different shapes, placed on the market by Mrs. Filkins, are something that will appeal especially to those seeking novelties, for Christmas gifts.



SEAWEED DESIGN—MIRIAM SAUNDERS

Paint this design in two tones of Delft or Copenhagen Blue, or Delft Green. Outline in deeper tone of the same.



LAMP SHADE—A. G. MARSHALL

TREATMENT FOR LAMP SHADE

A. G. Marshall

THIS lamp globe should be decorated in varying tones of green. The outlines can be gilded if so desired, or the globe can be tinted any desired color, and the design carried out in raised and flat gold, using two shades—the Roman and Green Gold.



BEAUTIFUL CHINA FOR WHITE HOUSE

WHEN Mrs. Theodore Roosevelt retires as the mistress of the White House she will leave a souvenir which will endear her to future Presidents' wives.

With the change in the interior decorations and arrangements of the White House there will be a new set of china and glassware which will be the envy of every housewife in the country. It is doubtful if there is another set as handsome in use in the United States. The price to be paid for this porcelain service is not to be divulged, but it is said to be about \$30,000 for the eight hundred or more pieces.

When Mrs. Roosevelt began her duties in the White House she found that the china for state occasions and large

receptions had been in use since 1880, having been selected by Mrs. Hayes. The first social function given by President Roosevelt showed that the service was entirely inadequate. This service is very handsome and cost \$25,000, but time and servants have left their marks upon it. It was designed by Theodore R. Davis and the decorations were American fauna and flora. It was manufactured by Haviland & Co., of France. The designs were made in water color, and although in nearly every instance they were bold and striking, they were difficult to reproduce upon porcelain with hard mineral colors. To successfully accomplish this it was necessary to invent new methods and have recourse to peculiar mechanical appliances.

Mrs. Roosevelt sent nearly a year ago for Charles M. Van Heusen, of Albany, and commissioned him to visit the noted factories with the idea of submitting a collection of china and glass for her inspection. President Roosevelt was very much interested in the matter and took part in the discussion relative to what should be selected. It was decided that the great seal of the United States, which is so rarely seen now that few are acquainted with it, should be enameled on the service. Then the hunt for samples commenced.

After several months of searching Mr. Van Heusen submitted to President and Mrs. Roosevelt seventy-eight different



LITTLE ROSES—Mrs. SARA WOOD SAFFORD

NOVEMBER, 1902
SUPPLEMENT TO
KERAMIC STUDIO.

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SYRACUSE, N. Y.

and exclusive designs. They ranged in price from \$18,000 to \$50,000. Noted decorators of china had been at work for months, and possibly never before has there been such a beautiful collection of original designs in ceramic art presented to the consideration of any one with a similar idea in view. It seemed as if any taste could be gratified. Deep rich reds, beautiful blues and yellows, rose Du Barry and the different shades of green of the very simplest treatments that can be imagined were submitted.

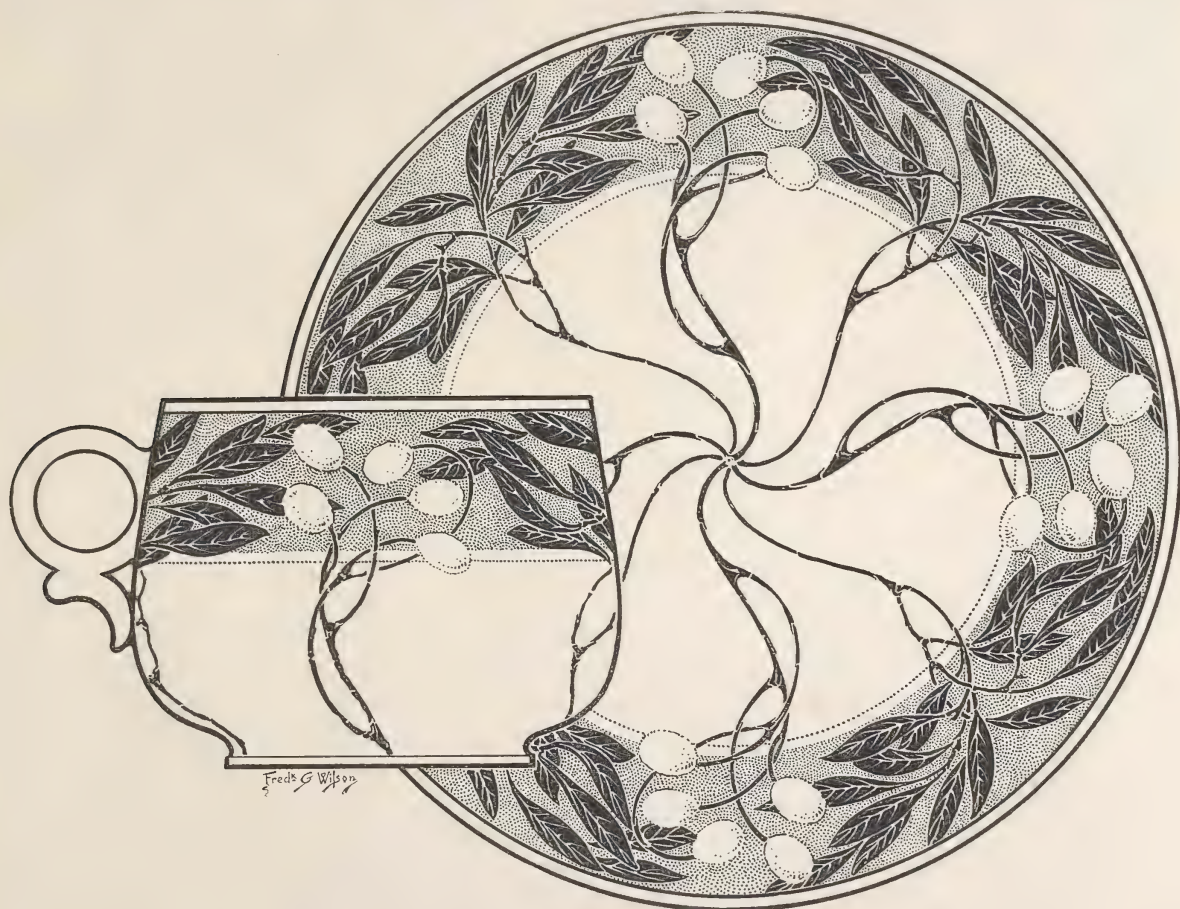
It was a hard matter to arrive at a selection, but Mrs. Roosevelt was determined that the design should be simple and not at all gaudy. Assisted by her husband, Mrs. Roosevelt finally selected for the White House service a simple Colonial pattern in gold, with the obverse of the great seal of the United States enameled in color as the decorative feature. It was made by Wedgwood. This design will be exclusively for the White House and copyrighted. It is the first time that the great seal has been used for such a purpose.

That there might be no flaw in the service, Mrs. Roosevelt declared the manufacturers should take all the time they needed to have a perfect set. It is expected the service will be ready for use at one of the January functions in the White House.

The White House service will consist of fifteen dozen dinner plates, ten dozen breakfast plates, ten dozen tea plates, five dozen bread and butter plates, ten dozen soup plates, eight dozen after dinner coffee cups and saucers, ten dozen teacups and saucers, ten dozen oyster plates, ten dozen fish plates and twenty-four platters.

The glassware is also strikingly beautiful. It consists of 144 pieces. The goblets are very thin and so fragile that the slightest pressure would break one.

King Edward has just placed an order for a china set to cost \$90,000 and another set which is only a few thousand dollars cheaper. Russia has the finest china sets in the world, the Tsar having one for which he paid \$250,000.—*N. Y. Times*.



DESIGN FOR CUP AND SAUCER—FREDK. G. WILSON

THE Arbutus or Strawberry tree is found about the Lakes of Killarney, in the woods in Muckross, and at Glen Gariff, near Bantry. The rough bark is rather a reddish brown, the leaves are stout, simple shapes, slightly serrated, with smooth, dull, glazed surface, not unlike Bay leaves. They are a mellow green, with touches of yellow and red on their edges. The berries first appear green, and when ripe become

a gallant scarlet, with a very rough surface, the short stems which carry them are a purplish red.

The cup and saucer design can be carried out in gold on a band of yellow brown lustre, the berries being in green lustre, or berries scarlet lustre (Ruby over Orange), on a black lustre ground, the design being either in green or Roman gold; or the entire design can be carried out in greens.



This illustration combines two rare specimens of Billingsley's undoubted early mannerism. One is from a plaque in the collection of F. Walker Cox, Esq., Beardsall, Derby. The other is the famous 'Prentice plate in the Derby Museum, painted by Billingsley for Duesbury, as a pattern for the boys at the Derby factory to learn from.

THE COLLECTOR

BILLINGSLEY ROSES ON OLD CHINA

Mary Churchill Ripley

ONE has to study very carefully and very critically, in order to feel equipped to decide between the claims of pottery and porcelain made a century or more ago. All prejudice in favor of marks must be done away with, and quality of paste and styles of decoration must be conscientiously considered.

To show how easily one may become confused in forming estimates, let us take the story of the migrations of a single potter artist to illustrate how neither marks, material nor decoration alone can determine the claims of productions.

During the early period of the Derby factory, influences from outside had marked its productions, as both the Chelsea and the Bow potteries had been bought by Duesbury, the owner of the Derby works during part of the last quarter of the eighteenth century.

In 1774 the widowed mother of a boy named Wm. Billingsley, apprenticed him to Mr. Duesbury for five years. During this apprenticeship young Billingsley showed wonderful skill in painting flowers, particularly roses, and when people ordered goods at the Derby pottery they were apt to order that they be painted with Billingsley flowers. After the apprenticeship was over an agreement was entered upon and Billingsley remained with Mr. Duesbury for 20 years, growing more and more skillful and proficient in his work, becoming an artist of rare skill.

For 20 years, then, goods bearing the Derby mark were,

in all probability, decorated by Billingsley, when the pieces were of importance.

At length, Billingsley felt that he would listen to some of the overtures made to him by other potteries, and he received many offers. Interested people wrote to Mr. Duesbury, saying "you cannot afford to lose Billingsley, for no one will ever do flower work as well as he; and besides that, if he goes to any other pottery, the goods he turns out will rival Derby goods, and you will be at a loss to know what to do."

Billingsley however *did* leave Derby and entered into an engagement with Mr. Coke at Pinxton, about 1799 (dates



Plate of Nantgarw china in the Cardiff Museum. Decorated by Billingsley in his earlier (or Derby) manner, with a vase in green, containing a single, delicately formed rose. It is either one of the original service made for George IV, when Prince Regent, or a close copy of it.

vary given by authorities). Here he invented a new paste called "granular body," which had the appearance, because of the flint in its composition, of fine loaf sugar. He also made other discoveries and inventions. Now, unless investigations be carefully made, the collector might just here form false



Plate of the best Nantgarw china from the collection of Mr. Drane, Cardiff. Decorated by Billingsley with the rose, passion flower, stock, etc.

estimates, imagining that after having removed to Pinxton at the height of his powers, Billingsley would have produced goods rivalling those turned out by him at the Derby factory,

and the fabulously high prices asked for "Pinxton China" (articles generally numbered but rarely marked, though some of them bear the letter P over glaze in red) and its great rarity, confirm these conclusions. Such is, however, not the case, or at least experts agree to the statement that while at *Derby* Billingsley did his best work, for he then had but *one* idea, and that to *paint* as well as he knew how, upon most perfectly made porcelain. Having after his removal assumed interests and responsibilities in a pottery where *all* the practical problems fell upon him for solution, he is said to have dropped his palette and to have given his entire time to the development of body and kilns.

Pinxton pieces therefore must interest us more because



Dish of Nantgarw china from the collection of Morgan S. Williams, Esq., Aber-pegwn. Decorated by Billingsley with bird among flowers.

of the development of paste, than for increased skill in flower painting. The arrangement between Coke and Billingsley was of short duration. Various changes were made and Billingsley bought plain white Staffordshire porcelain and did some independent decorating, before he went to Worcester under an engagement to work for the pottery there. His work while in Worcester commanded high prices and "Billingsley Roses" on Worcester porcelain are much appreciated by those who possess Worcester of that period.

Later, with his son-in-law, he started a pottery at Nantgarw, under the firm name of "Billingsley & Walker." Here they developed their ware, and sent a sample to the govern-



Two small two-handled cups of the finest Swansea china, from the collection of W. Graham Vivian, Esq. Painting attributed to Billingsley.

ment for analysis and recognition, hoping to receive government aid. The result of these proceedings was the final purchase of the works by Mr. Dillwyn of Swansea, who transferred all material to Swansea. Mr. Dillwyn was warned by Messrs. Hight & Barr of Worcester against "Billingsley & Walker." After two years Mr. Dillwyn dismissed the two men, who returned to Nantgarw, where they produced many beautiful pieces which are very rare and command high prices.

Mr. Rose of the Coalport works, feeling that the Nantgarw trade would seriously affect their own, bought up the stock and all their recipes for pastes and glazes, and removed all, as well as the Swansea works, to Coalport, entering into a permanent arrangement with Billingsley and Walker. Thus the Nantgarw factory, just as it was approaching perfection in its productions, was forever closed.

In 1827 Billingsley died. Walker removed to America where he founded a pottery at New Troy—"The Temperance Hill Pottery."

Now observe the difficulties that beset the student. Porcelain cups and saucers, looking much like each other, bear some of them one mark, some another, some are numbered, and some are absolutely without designation, yet each and all may bear indisputable evidence that the *roses* are "Billingsley Roses." By tracing the migrations of the artist, and in this way alone, can we learn how to account for these manifestations, and in this way alone can we become honest judges of wares. We *must* not and we need not make *Derby* and *Worcester* pastes resemble each other in order to *claim* that the decorator painted the roses on both this and that cup. Our half knowledge is at fault, and we must supplement that we already possess by study and investigation. An interest attaches itself to the possessions of one who has acquired a bit of early Derby, a crude piece of Pinxton, and a Worcester cup and saucer, a Nantgarw plate, and a Coalport cup, each one of the articles suggesting at least the work of Wm. Billingsley. To bring to bear upon our collecting this determination to classify broadly, will cause us to use all the side lights available, looking not so much for marks as for *styles* in the art of the potter.

If we are hunting for specimens of wares, one *cannot* find them by studying *decorations*. If we are looking for the work of this or that *artist*, the nature of *wares* will not reveal the knowledge we seek. How easily an artist might buy undecorated plates from twenty different potteries and confuse the unwary by painting all alike.

Silk does not look like cotton, nor satin like velvet. To the educated eye potteries and porcelains are as widely different and yet may be as well known.



Saucer of Swansea china, from the collection of Charles J. Jackson, Esq., Penylan, Cardiff. Painted by William Pollard, one of the best known Swansea artists, who was considered superior to all others in his treatment of the wild rose.

These illustrations are from "The Ceramics of Swansea and Nantgarw, by W. Turner," and are reproduced by courtesy of the publishers, Bemrose & Sons, Limited, London.

The last illustration does not properly belong to this article but is given as a specimen of Swansea decorated by one of the best known competitors of Billingsley.

It may be interesting to know that the Derby factory has lately placed on the market some very fine reproductions of Billingsley plates. Specimens can be purchased at Tiffany's.—[Ed.]



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PERHAPS "hibernating" is hardly the word to be applied to our clubs during the summer months, but at all events it suggests a season of suspended animation, and it is as difficult to discover signs of life in them at that time as it is in our friends of the woods in winter. The League has given a little throb of life now and then, but we trust soon the awakening will be complete.

With the coming of September the Comparative Exhibition has again started on its travels, and we are endeavoring to find the impression it is making.

The following has been sent by the President of the Portland China Decorator's Club:

"The ladies of this club wish to express their approval of the League exhibition, which they thoroughly enjoyed. This educational idea is of the greatest value to clubs, so far from the large cities. We are familiar with the style and manner of many china decorators through the KERAMIC STUDIO. Many of the club mentioned names which they were sorry to miss in the list of exhibitors. We hope next year to see their work, and we intend to do our part with the others.

"The shape of the vase selected was good in itself but very unsteady.

"We are very grateful to the wise heads who planned this exhibition, and wish them greater co-operation from the clubs in the future."

We hope to have letters from each of the clubs to whom the exhibit is sent, and shall welcome criticism as well as praise.

The current topic of interest is the new course of study planned by Miss Mary Chase Perry, full details of which have already appeared in the KERAMIC STUDIO. It has already attracted much favorable notice and we hope to present some valuable comments upon it a little later.

The bowl mentioned is in process of manufacture by Mr. Lenox of Trenton, who has shown the warmest interest in the welfare of the League. The fact that it is the design of one of the members gives it an added value.

There are signs that interest in ceramics is developing on a higher plane, and it will be the endeavor of the League to give expression to this growth, but it can only be done by study, work and co-operation.

IDA A. JOHNSON,
 President National League of Mineral Painters.

PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chape St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

Katherin Livermore

DESIGN TREATMENT FOR BELTS

THESE suggestions for belts may be worked out in various ways. The second one is an adaptation from Egyptian ornament; we have just finished one on grey leather treated in the following manner: Burn the outlines, then using a stain made of oil color and turpentine, color the globe a dull red (new red and a touch of black) also the heads and necks of snakes. Upper and lower wing portions, Emerald Green; centre wing, Prussian Blue, used very thin. The orchid and peacock feather designs may be simply burned, or may be made most gorgeous affairs by introducing color.

o o o

POSTER HEAD AFTER MUCHA—ADAPTED TO LEATHER IN COLOR AND LUSTRE—(Page 162)

Maude Crigler-Anderson

THIS design is most successful upon white or pale tan leather as these show the stains in their true colors. Another method: Cut the head and discs from white leather, and apply to ground of any desired color with white glue.

First outline design using heavy lines for outline of face, neck, drapery and hair. Flesh wash, yellow toned with pink and diluted with water to a pale tone. Gain desired depth of color by successive washes, rather than a deep tone in beginning. Even tones cannot be gained otherwise. Lips and cheeks are given an additional wash of pink, being careful to blend the pink upon cheek into the flesh with pure water while tint is wet. Eye a soft black or grey, made by diluting black and toning with blue. Hair black, except a few spaces which show the greenish background color. For drapery, a pale warm grey tone, made by diluting violet toned with black; handle this broadly, do not attempt detail, leave high lights of white leather.

Band on head (which holds the large medallions) of Gold Lustre. For medallions, ground of Dark Blue Lustre, figures, Rose, pale, shaded with Ruby or Carmine Lustre. Band along top of head, Pale Gold Lustre; figures above band in pale tones of Emerald Green, shaded with Green Lustre, others in Rose shaded with Ruby. Treat the budlike ornaments as flowers. Calix of Green shaded with Dark Green, buds of Rose shaded with Ruby, stems of Gold. Use a dash of Gold Lustre on those in high lights, and Violet Lustre on those in shadow. Large hanging ornament, Pale Gold Lustre in high lights, Copper Lustre in shadow.

Discs in background, Pale Violet shaded with Deep Purple. Gold Lustre in high lights, Violet Lustre in shadow, to surround the discs. Background of Pale Grey Green. Circle around medallion in two colors, Gold Lustre and Bright Red stain. Go over the black hair with thin Pyrography Varnish or Leather Glaze. This will avoid the dull appearance it will otherwise assume.

This same treatment can be applied to wood. In this case stain the ground and flesh with oil colors thinned with turpentine and Megilp. The ground against face of Olive Lake toned with Bt. Sienna and gradually lighter tone back and above the head, made by mixture of Olive Lake and Gamboge. Flesh tones of Lemon Yellow, White and Pink Madder in lights and toned with Yellow Carmine in shadow. Stain, simply using shadow color under eye, nose and shadowed part of neck. Burn simply a broad outer circle to form ground for the over-lying hair.



DESIGNS FOR BELTS—KATHERIN LIVERMORE





POSTER HEAD AFTER MUCHA—MAUDE CRIGLER-ANDERSON

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

D. B. C.—To intensify with powder color, is to rub the powder into the half dry painting, it makes the coloring much richer without being as heavy as dusted color.

M. E. B. H.—To make true bands on plates where one has no banding wheel the best method is to take a draughtsman's compass pen and after finding the center of the plate, paste a piece of paper on it, set the steel point in the paper and draw the circles in India ink which can then be followed in color. To find the center of the plate set it face down on the "plate divider" sold by KERAMIC STUDIO, mark on back four points forming the four divisions—turn over and extend lines across plate from point to point—the point of intersection will be the center.

Mrs. M. H. G.—The powder color is difficult to handle in tinting, it almost always looks grainy, it is best to use the tube colors for this purpose. The general rule is to use as much fat oil of turpentine as color and flux combined, then thin with lavender until it no longer feels tacky. An insufficient amount of fat oil is usually the cause of graining in tinting. Also be sure and have a very fine silk for pad. If your colors look grainy in painting they also need fat oil.

Mrs. M. C.—There has been some doubt whether lustres are not affected by being fired in the same kiln with painted objects. We have not usually found much harm done in such cases, but it would be impossible to say that they are *not* affected. However, we have often used fresh paint and lustre on the same piece without any ill effect. A kiln with a fire clay muffle is best for lustres but we have seen them come out nicely in iron, well whitewashed.

N. H.—You will find the design by Anna B. Leonard in this number very suitable for execution in gold over your dark blue rimmed plate. Belleek can be fired at the same time with white china in the same kiln, (Revelation) by placing it in the front of kiln—but for the best results it should be fired alone and when you can see through the deep hole an even glaze over the piece it is time to shut off the oil. This is the only way to fire it right.



Suggestion for pottery decoration by George Hoel.

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 August—Stein with Decoration of Currants, Miss Jeanne M. Stewart
 †September—Chrysanthemums, F. B. Aulich
 October—Thistles, Miss Jeanne M. Stewart
 *November—Study of Hops, Marshal Fry, Jr.
 December—Holly and Mistletoe, Adelaide Alsop-Robineau
 Plate, Arabian Design, Anna B. Leonard

1900

- January—Plate Divider, Isabel May Wightman
 * Silver Pheasant, From the German
 February—Poppies, Mary Chase Perry
 †March—Posteresque Plaque, Henrietta Barclay Paist
 April—Russian Plate, K. E. Cherry
 *May—Pine Cones, Marshal Fry, Jr.
 *June—Modern Conventional Decoration, A. Erdmann
 July—Mug with Corn Decoration, Sara Wood Safford
 August—Hawthorn Plate, K. E. Cherry
 *September—Plate in Blue and Gold, Mrs. Anna B. Leonard
 October—Vase (Decoration of Grapes and Wild Roses), Miss Jeanne M. Stewart
 *November—Double Violets, Marshal Fry, Jr.
 December—Holly and Mistletoe, Maud Briggs Knowlton

1901

- †January—Decorative Heads, A. A. Robineau
 *February—Hazel Nut Plate, S. M. Safford
 *March—Asters, Maud Mason
 *April—Pitcher, Mabel C. Dibble
 *May—Milkweed, Marshal Fry
 *June—Mermaid Plate, Fred Wilson
 *July—Study of Grapes, E. Aulich
 *August—Indian Head, H. B. Paist
 *September—Fleur de Lis, F. B. Aulich
 *October—Chinese Plate, K. Livermore
 *November—Geraniums, Maud M. Mason
 *December—Asters, Sara Wood Safford

1902

- *January—Columbine, Adelaide Alsop-Robineau
 *February—Roses, E. Louise Jenkins
 *March—Rose in Vase, Rhoda Holmes Nicholls
 *April—Design for Plate, Anna B. Leonard
 *May—Pond Lilies, M. M. Mason
 *June—Wild Roses, E. Louise Jenkins
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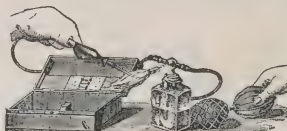
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KERAMIC STUDIO

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NEW YORK AND SYRACUSE

December 1902



QUESTION of location for exhibitions seems now to concern many of the leading Ceramic clubs. The general trend of things has naturally led to this question, and it is a sign of progress. No longer are keramists contented to have exhibitions in hotels, (which gives the character more or less of bazaars) but they are now eager

for art galleries where they may stand shoulder to shoulder with other art exhibitors and be recognized as having the right to take their places in the art world. There is no reason why this should not be a settled fact, if the members have reached a certain proficiency. It would seem that the sales also might be better in the gallery, and that the exhibition would command more respect from artists and also from the press, in the way of notices.

To strive for the highest ideal will always help the members more in the end, even though the experiment at first may seem doubtful. This we say to those who would like to keep the bazaar effect, and who think that the buying public is more attracted in this way.

We sympathize with those who are dependent upon the result of immediate sales, but our greatest sympathy is with those who are trying by their own study and efforts to raise the standard of ceramic art in this country, and who are more or less dragged back by the element who are contented to let things go on as they are. It has always seemed creditable in one way, that the advanced workers and thinkers have been so patient and exceedingly charitable and unselfish, but no doubt they have hoped by their example to help and encourage others and to bring up the standard of the weaker members, even if by so doing they have had to suffer themselves. Now if there were clubs of higher standards, that admitted no members unless their work passed the *strictest* jury, we would soon see a wave of improvement, for instead of a discouraging effect, there would be numerous, eager and ambitious applicants for a membership which would really mean a recognition of merit.

Now this idea leads quite directly to gallery exhibitions, and it would mean something in the ceramic world, and give its members a standard of work. Such a member could feel proud of a membership, as it would place him or her in an assured position in the art world.

This idea need not discourage the forming of other clubs with less strict ideas, on the contrary it would be an incentive for less advanced workers. It would give them something to work for, and in the end to be attained. Let the exhibition and sales move a step higher.

*

We call attention to the articles of Mr. Charles F. Binns on "Clay in the Studio." The first appeared in the last issue and one will be published in each number until the whole field of practical instruction for the manipulation of clays, their glazing and firing in the studio, has been covered. We

beg our readers not to believe that these attempts at pottery work by individual workers and this growing desire for a change in the standard of ceramic work outside of the factories, are temporary fads. The movement is serious and it is easy to predict that it will grow rapidly. KERAMIC STUDIO will encourage it as much as possible, and hereafter articles of practical instruction for pottery work will be a regular feature of our Magazine, side by side with the instructions for overglaze decoration.

Besides Mr. Binns' contribution, we will begin, probably with January 1903 number, a series of ten articles by Taxile Doat, of the Manufacture de Sevres, whose beautiful porcelains and grès have been illustrated and commented upon in July 1902 number. Mr. Doat is a great partisan of the high temperature firing, which Frenchmen call *grand feu* in opposition to the ordinary faience and porcelain firing. Experiments in *grand feu* wares are practically a new field in this country. It will be remembered that the reputation of Taxile Doat as an artist potter is due fully as much to the work and experiments he has made in his own kiln, at his residence, without any assistance whatever, as to his 25 years of work at Sevres. His success is a striking illustration of what can be done individually, and his articles will undoubtedly be full of valuable information.

Mr. Doat writes to us: "I will be glad to leave the chisel for the pen and to take from my active work the necessary time to help to propagate my art. I will write for your Magazine a series of ten articles, three of which will treat of the ceramic movement in Europe and in France, which I have closely followed in the exhibitions; the other seven will be of technical instruction. As I am exclusively devoted to the *grand feu* hard porcelain and grès, I will write only on this subject. The articles will be simple and condensed, so as to be understood by the simple artisan and of value to beginners and I will use scientific language only when obliged to do so. I will not mention the products of muffle kilns, which do not interest me. The Chinese have triumphed by their *grand feu* ceramics, and it is only at high temperatures that these captivating gems can be obtained. All the Western fabrications have so far been the more or less brilliant steps toward this goal. You are right to encourage in your Magazine a change in the processes of decoration. With the enterprise and *risque tout* of the American character, in a few years the beautiful, the true ceramics will produce fine works of art in your country, and those who, standing still, remain outside of the irresistible movement toward *grand feu* decorations, will be left hopelessly adrift."

* *

THE NEW YORK EXHIBIT

The New York Society of Ceramic Arts will give an exhibition and sale at the Hotel Majestic during the second week in December. The members at first thought of a salesroom on Fulton Ave., but after all things were taken into consideration, it was decided to make no change from former years.

TREATMENT FOR LILACS AND WILD ROSES*

Mariam L. Candler

THE combination of the Lilac and Wild Rose design is very decorative, and may be applied to chop platters, pitchers, etc.

The Lilacs require careful modeling to bring the desired effects. After sketching in the design, wash the Lilacs over with a rich color made of Violet No. 2, with a little Deep Blue Green added. Then with a brush take out the shapes of the single flower. Model with a light wash of this lavender shade, putting a small dot of Silver Yellow on the center. The buds are in soft green shades fading away into the background.

For the second firing, retouch and strengthen them with the same color, putting on a little White Enamel on the most prominent flowers.

The leaves are laid in with Apple Green, Moss Green and Dark Green, retouch in second fire with Shading Green. The

darker leaves are laid in with Dark Green, Brown Green and Yellow Brown.

For the Rose, first wash in the centers with Silver Yellow, rounding with Orange Red and a touch of Moss Green in center. For the stamens use Yellow Brown and Finishing Brown. For the light roses, wash in the petals with a very delicate shade of Peach Blossom, using Copenhagen Grey for shadows, and use a little Roman Purple in with the Peach Blossom for the darker roses.

The leaves are of Moss Green and Russian Green, retouched with Brown Green and Shading Green.

In flushing in the background, use Yellow Brown and Ivory near the lilacs, blending into the soft green shades of Apple Green and Moss Green.

If desired the background can be strengthened by dusting with the same color with which it was laid in, also using Ivory glaze.

*The treatment of Nasturtium tray by Miss Candler on page 181 was inserted by mistake, as the design is not published in this number.
The tray shown on page 180 is of lilacs and roses.



CHINESE ORNAMENT DESIGN FOR PITCHER—KATHERIN LIVERMORE

THE treatment followed out by the Chinese in this style of ornament, is to carry out the entire design in red and gold on a white ground. Use Capucine Red toned with a little black.

Leave the narrow space surrounding the flower and bud forms white; make the outer line red, the inner one gold. Wherever the ornament is red, use gold outlines; where it is white, outline in red.



PLATE IN PEACOCK FEATHER—CHARLES BABCOCK

CENTER of plate a cream tint, background of feathers chestnut brown in varying shades. The feather is in red gold, the center of eye, gold lustre with covering for gold or dark green lustre in second fire, light rim around center is pale green enamel, the large surrounding circle, chestnut brown darker than background, outline all with a mixture of brown and black. For the edge, the background is purple lustre—or purple lustre with dark green over it in second fire, the ornament is green gold with the darker touch in gold lustre with covering for gold in second fire—or the ornament might be gold with

light green lustre over it and the darker touch in gold lustre with dark green over it for second fire, outline in black, band around center should be gold with green lustre over it, and outline in brown and black. Another suggestion for color scheme would be—center, celadon dusted, feathers dark green, apple green and a little jonquil yellow.

Center of feathers: 1, dark green over gold; 2, light green lustre; 3, gold. Rim lines and pointed ornament and center band of gold, the eye of rim ornament, night green with a touch of black, outline the whole with black.

THE ANNUAL EXHIBITION OF THE CHICAGO CERAMIC ART ASSOCIATION

Mrs. Teanna McLennan Hinman

THE Annual Exhibition of the Chicago Ceramic Art Association, was opened to the public at the Chicago Art Institute, Thursday, October 2d. The attendance was very large and during the two weeks of the exhibition the number of visitors has more than exceeded that of any previous exhibition of this Society.

The exhibit as usual was very good, the really bad pieces being noticeable only by their absence. The only objection that one could offer was the lack of originality in the work, also the absence of the work of Mr. F. B. Aulich, whose exhibits are usually looked forward to by all who are in the slightest degree interested in this work. This must necessarily be a great loss to the society. Mr. Aulich's summer in Europe and the marked improvement in his work, if that were possible, would have been a great benefit to the society, which, with a few exceptions, seems to be composed of painters who are undecided as to whether they have reached that place in their work which erases the word "amateur" from their names and the pieces which they in an uncertain manner are exhibiting. Of course many exhibitors show pieces of work that is unmistakably the work of Mr. Aulich but does not bear his name.



D. M. CAMPANA.

Apparently the gauntlet which has been dropped by Mr. Aulich has been taken up by Mr. Campana, a painter of marked ability and undoubtedly an artist. But a decorator! Who shall say? Is it that this is a new style of decoration that the public must be educated to know and understand? With the other kind one saw, admired, bought and after all these years are still buying, studying and trying to copy with more or less success. Mr. Campana shows two of the most beautiful vases and a table top of wonderfully striking quality with figures on them done in an exceedingly broad manner, which is almost like the modern oil paintings. The drawing in all that this artist does is perfect, the modeling is that of a person who has a thorough understanding of the figure and in every line the master hand is shown. One looks at it and wonders if it is just what one likes; looks at the rest of the exhibit, then goes back to look at these pieces again and goes away only to think of the two large vases and the girl's head on the table top every time the exhibit is mentioned. Why? Because they are new, original, well drawn and one has seen nothing just like them before.

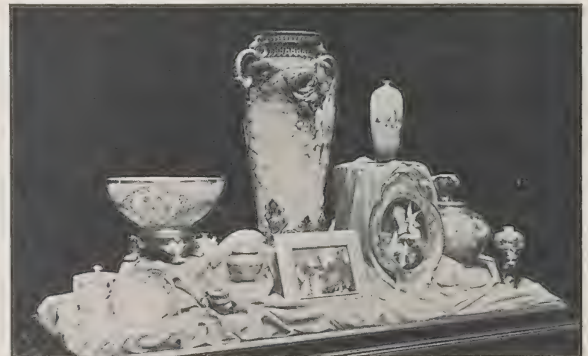
Mr. Punsch, who at present has a studio in Chicago where his work is well known, and where he is eagerly sought as a teacher, had a very fine showing. His work has made a name for him that is nothing short of remarkable. The beautiful quality of the flesh in the figures and the manner in which the different textures are handled show a delicacy of coloring and the strength and certainty of one who knows his medium and is master of it, and brings to this man an admiration which only one who has accomplished much can win.

The case that attracts the most attention without a doubt, is that of Mrs. Anna Barnes Crane, where the art of the decorator is shown not only in the work but in the way in which the pieces are arranged, each to show to the best advantage the good points of the other. In the center of the case is a very



H. O. PUNSCH, GRACE PLIGLASE, ALBERT KEITH, CORA A. RANDALL AND ALICE RUNELL.

large jardiniere with a sunflower decoration; the sunflowers are natural size and are arranged beautifully; they have a brilliant quality that looks luminous and seems to throw out a light. An Easter Lily vase baffles description as many of the pieces that Mrs. Crane exhibits do, for the delicacy with which the color is handled and the many unique compositions can only be appreciated by seeing them and thus understanding the reputation that this clever woman has won for herself.



MARY PHILLIPS, ANNA A. GREEN.

Mrs. Anna Armstrong Green certainly shows some very fine examples of work. A black vase with a repeated poppy design and a gold band at the top is quite new and remarkably artistic; this is painted in a semi-conventional style as is also a sunflower jardiniere done in yellows and browns and as unlike that of Mrs. Crane's as it would be possible for one to imagine. Two or three daisy plates by this artist are marvels of delicacy and freshness combined; the borders are pink and the centers are daisy fields that recall summer days, and of course they are ice cream plates.

Mrs. A. A. Frazee has many pieces that are entirely the style of work that is Mrs. Frazee's, and that is accuracy itself. There is much beautiful figure work and also work that is conventional. One sees little Watteau figures and painted monks of every style and shape but rarely does one see them painted as Mrs. Frazee paints them.

Miss Minnie C. Childs seems, more than almost any one else, to know the sort of pieces that will sell, this by no means being the least hindrance to good work. A number of Miss Childs' pieces are beautifully painted in a delicate, dainty manner and very appropriate for the pieces which she exhibits.

Mrs. Evelyn Beachey exhibited a number of delightfully satisfactory pieces. One that attracted a good deal of attention was a yellow rose plate. A bon bon box in lustre with a poster effect was very good; also some plates and steins in conventional designs were shown.

Miss May Armstrong sent a few pieces only, but all were so very good that one was at a loss to decide which was best.

Miss Laura Norton Starr exhibited some very beautiful pieces of china.

Miss Wight sends a number of pieces. An aster vase is very good in color and decoration; also a vase with storks painted in a semi-conventional design is very pretty as is also a pine cone bon bon box. An aster vase by Miss Alice Russell is very pretty in treatment.

Mrs. Cora Randall sent a number of pieces, mostly in conventional style. A plate with a blue border in a conventional design was well carried out. Miss Mary Phillips exhibited many very pretty pieces. One of the most original in the exhibition was a vase with a landscape decoration with sheep in the foreground and was catalogued as a "Sheep vase." A decorative panel called "Welcome Greetings" was most delicately done. The texture of the skin was beautifully handled, the color cool and fresh and wonderfully clear with a transparent purplish tone reflecting the sky.



MISS LYSTER.

One of the best conventional pieces exhibited was a tray by Miss Lyster. One might safely say it was the best conventional piece in the exhibition.

Mr. Albert Keith had two plaques with figures on them which were remarkably well done.

A figure piece that attracted probably the most attention of any was by Mr. Franz J. Schwarz and was called "The Caliph's Daughter." It was an Oriental girl with a carmine red dress; the execution was faultless. The drapery had a brilliant effect that was wonderful.

Mrs. J. Reichmann, Miss Rose Junk, Mrs. McCreedy and others exhibited work that showed merit.

In the National League of Mineral Painters there was not a very extensive showing made. In the competition for the Gold Medal, among the best vases were those by Miss Mason, Miss C. L. Joy, Mrs. S. V. Culp and Miss M. E.



FRANZ J. SCHWAZ.

Griffin. These seemed to be the favorites. In the Portrait Competition for the Silver Medal, a very few pieces were shown and many of these showed the use of photo proofs. The best were those by H. O. Punsch, Mr. Campana, Mrs. Alfred Pettit, Miss May Armstrong and Miss Ada White. In the Bronze Medal Plate Competition, some of the work was very good and some very bad. One small plate had a daring color scheme of violet and Mexican green on a red tan ground. This proved attractive. A small green and gold design was very pretty; also a large plate in red and gold.

[The illustrations reproduced above were sent by Mrs. Evelyn Beachey, together with an interesting article, but as we had already accepted Mrs. Hinman's article and had not room for two, we were able only to use the illustrations. Some of the photographs were not used, among them the photograph of Mrs. Crane's exhibit, for the simple reason that, the group being too large, all the details of decoration were lost. When photographs of exhibits are sent, it is much better to select one or two good pieces and reproduce them singly with all the details of decoration, or groups of two or three pieces at most, than to send large groups, which have to be reduced so that the decoration is entirely lost.—Ed.]

EXHIBITIONS

M. Paul Hilleu will make an exhibition of his etchings and oils at the Durand-Ruel Galleries in February.

The opening of the new wing of the Metropolitan Museum is still postponed, and the directors are still unable to give a definite date for the completion of the arrangement of the exhibits in the new building.

The attendance at the museum thus far this autumn has been unprecedentedly large, and the pay days have seemed as popular as the free ones. A large proportion of the visitors have been from the South and Western cities. New Yorkers seem to visit the museum during Spring months, when Central Park is particularly attractive and the warmer airs call for an outing.



SEA HORSE FISH PLATE—ADELAIDE ALSOP-ROBINEAU

THIS design, though rather eccentric, illustrates two points of interest to students of designs, for which reason, its eccentricity may, perhaps, be pardoned. The first point is that it needs no great power of imagination to find new and quaint motifs. The silhouette is an almost unconventionalized one of the Sea Horse which is found about Australia. I happened upon it the other day in a book of natural history

and it immediately struck me as oddly similar to the Chinese dragon in general appearance.

Many other quaint animals, birds, insects, etc., can be found which will suggest interesting decorations, so that one need not be at loss for a new motif.

The second point to which I would like to call attention, is the feeling of motion in the design. This is not especially

desirable in a plate design, as one's digestion would perhaps be better if not disturbed by this dizzy whirl. It will be found that all motifs drawn diagonally on a plate give something of this feeling and should therefore be avoided.

The design also is almost too elaborate for table use. It

can be simplified by omitting the pebble effect and using a tinted ground with a white outline about the sea horse.

The original intention was to carry out the design in green gold with yellow gold pebbles on a yellow brown lustre or light green lustre ground, outlining in black or red.



VASE WITH VIOLET DECORATION—HENRIETTA BARCLAY PAIST

THE color scheme for this little vase may be yellow and green on background, with the plant in the true colors. Paint the violets with a mixture of Ruby Purple and Dark Blue, or Fry's Violet. Use Brown Green and Dark Green for the leaves, glazing with Moss Green J in the second fire; the stems are always a light green. Paint the background with Albert Yellow, shading into Yellow Brown, then to White

Rose or Olive Green, and so into Brown Green and Dark Green. To blend the Albert Yellow and Yellow Brown, glaze for the second fire with Orange Yellow Lacroix where the two meet, making a gradual deepening of yellow into the green of the background. A pretty treatment of this vase would be in tones of Copenhagen Blue, modeling according to the study given in black and white.

CLAY IN THE STUDIO.

(Second Paper.)

Charles F. Binns

TREATMENT FOR VASE DESIGN

Anna B. Leonard

THE vase is to be tinted with Capucine Red and a touch of Deep Red Brown put on in rather a thin wash. The design is outlined in black and filled in with gold. The top of the vase or collar is in Capucine Red and Deep Red Brown, put on in a heavy tint, while the band above the design is gold outlined in black. The dark spots in the design are to be in the heavy tint of red.

This may be carried out in any color and it is particularly effective as a gold design with lustre background.



CHINA AS DECORATION

ARTISTS say that china and all other ornaments possess two important uses in decoration—"the massing of color and the breaking up of stiff, ugly outlines." The dark places of a room and the corners are points needing the light and grace of ornaments. A very scanty store of china looks larger by condensation. It is better, therefore, to place most of what a room contains in one small cabinet, instead of scattering it upon tables and the piano, as many housewives do.

THE mention of plaster suggests that the clay-worker will find it very useful to practice the manipulation of this necessary substance. It is not intended to offer any suggestions or directions for moulding because the highest interest and the richest development of clay work lie in hand treatment alone, but, until one who has been accustomed to the facilities of a factory is denied them, he does not realize how large a part is played by plaster of Paris in the operations of the potter. If one orders a "whirler" or turntable upon which to work it is supplied with an iron prong to receive the plaster head, but no plaster is furnished by the machinist. For modeling, for drying, for serving as a tray upon which to arrange small pieces there is nothing so useful as a plaster "bat." Let it be explained here that any flat piece of clay or plaster whether square or round is called a "bat." One other point of explanation. The "whirler" above referred to must not be confused with the potter's wheel. It more nearly serves the purpose of a banding wheel, but is used for the finishing of clay wares on account of the facility of turning a piece from side to side without the risk of breakage by handling. A whirler is almost a necessity in the clay-worker's studio.

Now as to the plaster. The best quality is that known as dental plaster, and a friendly dentist will tell where it can be procured. The cheap plaster of the drug store is usually too coarse for pottery purposes.

Perhaps the working of plaster will best be explained by the description of an actual operation. Let us suppose that a round bat about an inch thick is required. An iron frying pan forms a convenient mould; if one can be procured and kept for such work, it will be best. Water is poured into this to the depth of an inch and is then poured off and measured. To each pint of water one pound of dry plaster is allowed. For blending, a convenient pitcher should be provided, one holding three pints will suffice. This should be wide at the mouth so as to admit the whole hand and should be easily cleaned.

Pouring the measured water into the pitcher the plaster is allowed to fall in through the half-closed fingers that lumps may be detected and broken. The plaster is left to soak for about five minutes and, meanwhile, the frying pan should be well greased or soaped. The grease must not be left in lumps but should be well rubbed in with an old cloth. Plunging the hand into the pitcher the worker must stir vigorously, breaking all the lumps of plaster and bringing the mixture to a smooth cream. This stirring is continued without cessation until the liquid feels thick under the hand. The psychological moment is when the hand on being withdrawn shows a good white coating. Before this arrives the bat will be of unequal hardness and full of bubbles, after it has passed the plaster will become too solid to pour. "There is a tide in the affairs of" plaster "which, taken at the flood,"—But a trial or two will show the right moment for pouring, and the pan being set on a level table is filled with the batter. In a few minutes the surface will become dry—the plaster has set. In a few more the heat of combination sets in, plaster and pan become warm, even hot, and may be made to part company. The pan is taken by the handle, a hand placed on the plaster and the whole turned upside down. Sometimes the bat will fall out, sometimes it must be assisted by a sharp rap of the edge of

the pan on the floor or table. The bat will be found to have a thin raised edge and this should be removed by scraping, not cutting, with a straight-edged knife. Professional mould makers use certain rectangular pieces of thin steel called scrapers, and any thin piece of steel with a straight edge may be made to answer the purpose. It will be very useful for the clay worker to have six or eight of these bats. They are the most handy things imaginable, and even when there are two score lying around one is often at a loss for another.

A plaster basin or dish for drying clay is almost indispensable. This is made in the same manner as the bat, except that the frying pan cannot be used. A simple method is the following. A shallow dish is procured of which the diameter is about two inches less than the bat, or else a bat is made about two inches larger than the dish. The dish is filled with plaster, blended with water as already described, and allowed to stand until set. The inside of the dish should have been thoroughly greased to prevent adhesion. The solid block of plaster formed by the dish is taken and inverted on the bat which will show a margin of an inch all round. Both block and bat are now thoroughly greased. Instead of grease mould makers use a preparation of castile soap boiled almost to a jelly. A long strip of stout paper is now prepared and is tied round the bat to form an open vessel like a baking tin. The paper forms the walls and the bat the bottom while the plaster block rises in the center. The paper walls must be at least an inch higher than the plaster block. A good length of string should be wound around the paper and when quite secure a supply of plaster is mixed and poured as before. This must cover the basin block to the depth of at least an inch—better if a little more. When set, the paper is removed, a thin knife blade is inserted between the bat and the new plaster and they will easily separate, the block being found imbedded in its mould. The detaching of this is not so easy but can be successfully accomplished with a little care. Bearing in mind that the newly made mould must not be damaged a pair of holes may be dug in the back of the plaster block. These should be cut so that the bar of plaster between them will form a handle. Taking hold of this it is usually possible to give a twist which will effect a separation. If this be not successful the edge of the mould may be struck with a mallet while the block is held firmly, one or both of these efforts will always succeed. The worker is now in possession of a plaster bowl which will be of the greatest service for many purposes. All mixtures in ceramic work are made in water because it is practically impossible to pass dry mixtures through fine sieves. Wet mixtures can be readily freed from mechanical impurities by straining through fine wire or silk bolting cloth. Hence a ready means of absorbing superfluous water is desirable. On a large scale the filter press is used. In the studio and laboratory plaster does the work.

In the previous article we spoke of the preparation of crude clay from the garden lot. Such a clay will almost invariably burn to a red terra cotta. To some artists this may seem objectionable on account of the color and it will therefore be well to give directions for the preparation of a white or cream colored ware and also for staining the same if a colored body be desired.

White pottery is the product of a variety of substances. Clays of various sorts supply the plasticity. Ground feldspar is the factor which produces density or vitrification and ground flint or quartz renders the ware refractory to heat and diminishes the contraction under fire.

Clays are divided into Kaolins and Ball-clays, the former

used for whiteness, the latter for plasticity; of the Kaolins the most useful are mined in Delaware, North Carolina and Pennsylvania, the Ball clays are found in New Jersey, Kentucky, Tennessee and Missouri. From Florida comes a most useful clay which is called a plastic Kaolin, but which is, in fact, a very pure Ball clay.

(CONTINUED)



Inside Punch Bowl (See next page)



PUNCH BOWL IN COLORS—SECOND PRIZE, HISTORIC ORNAMENT—EDITH H. LOUCKS

SEE SUPPLEMENT FOR COLOR SCHEME

Inside of bowl shown on preceding page.

SUPPLEMENT PLATE AND PUNCH BOWL

PLATE, CHINESE

Lillie E. Cole

THIS plate design is for a festoon coupe shaped plate. The whole design is to be outlined with a soft, fine black outline; use Ivory Black with a touch of Dark Blue and turpentine only. The Turquoise band on the edge is made with Deep Blue Green and a touch of Chrome Green with a little copaiba put on twice to give depth. Daisies, Dark Blue Enamel made of deep blue or dark blue, touch of Deep Purple, touch of Black and $\frac{1}{4}$ Relief-white to raise slightly. Yellow centers raised. Pink flowers, two shades of Pink Enamel, color with Hancock's Carmine. Leaves, Apple Green with touch of Brown Green and touch of Relief-white. Smaller leaves, no brown green but touch of Mixing Yellow. Flat Gold for the fret pattern. Gold rim.

PUNCH BOWL, CHINESE

Edith H. Loucks

PUNCH bowl design is to be treated in the same colors as the plate. Trace the design carefully in India ink, tint the ground of border a dark, rich blue, the lower part of the bowl a light blue, if desired, and the bands green. Clean out the design and fire. Deepen the dark blue then wash in the design in light green, blue and pink flat enamel. Edge the bands with dark blue flat enamel. Outline in black with a little dark blue added. The inside of the bowl tint a very delicate blue or green with the figures carried out in the same coloring as outside only in a flat tint and outline with dark blue. Gold may be used in place of the dark blue and orange and yellow instead of pink may be used with good effect. The design inside, of gold over the tint.



PLATE—SECOND PRIZE, HISTORIC ORNAMENT—LILLIE E. COLE

SEE SUPPLEMENT FOR COLOR SCHEME

CLUB

The Bridgeport Society of Ceramic Arts will have a demonstration in clay working and modeling by Mr. Charles Volkmar at their next meeting. Mr. Volkmar will give also illustrations of the use of the wheel in throwing clay. At the last meeting of the club Mrs. Leonard gave a talk on artistic table ware, with a demonstration in the use of enamels.

The regular monthly meeting of the Brooklyn Society of Mineral Painters was held November 5th at the residence of Mrs. Frank Baiseley, 100 Ross street. A delightful programme, consisting of five-minute talks on Blashfield, Cox, Walker and Sargent, and a paper by Mr. Carpenter on the method of painting mineral decorations, was given, interspersed with music by the hostess.

The business session was devoted to plans for the annual exhibition to be given at Pouch Gallery, December 2d and 3d. In connection with the exhibition, on the afternoon of the 3d, Miss Maria Augusta Wilde will give a lecture on Ceramics. Without doubt this will prove a very attractive feature of the exhibition, as Miss Wilde is a lady of wide culture and brings not only thorough knowledge, but genuine love of ceramics with her. She will illustrate her lecture with many valuable specimens of the ceramic art.

The second of the series of entertainments planned by the Brooklyn Society of Mineral Painters (receipts to go toward a study course by the club) took place Thursday, November 6, at the residence of Mrs. Kate C. Grove, 172 South Oxford street. Miss Louise Both Hendrickson spoke on "The Beautiful in the Useful and the Ordinary," and her remarks were of great value from both the ethical as well as the practical plane. Mrs. Maud Honeyman added much to the pleasure of the afternoon by her finished and artistic playing of the piano.

(Mrs.) KATE C. GROVE, Treas.

Chairman of Press Com.

The New York Society of Ceramic Arts will hold its December exhibit at the Hotel Majestic during the second week of December. We hope there may be many visitors from out of town, as the members are progressive and each year shows advancement.

o o o

STUDIO

Mrs. Jenkins has returned to her studio in the Auditorium at Chicago, and is most enthusiastic over her visit to foreign potteries. She has brought with her some fine specimens of porcelain, which the KERAMIC STUDIO will reproduce together with an article from her pen.

Miss Frances X. Marquard has removed to her new studio in the Eighmie Building, 129 West 125th St.

Mrs. S. Evannah Price has opened a new studio at 18 E. 23d St.

The Misses Woodrow recently held an interesting exhibition of the work of the Woodrow School at Pontiac, Ill.

Marshall Fry has been awarded the first honorable mention at the Chase Art School. Mr. Beckwith said he would have received the first prize, only that his sketch was made in New York instead of Shinnecock.

NOTES

PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chape St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

STAINS AND STAINING

Katherin Livermore

A WORD on stains and staining in connection with wood burning may not come amiss, as many of our subscribers seem at a loss what to do when it comes to this department of the work.

For all decoration on a small scale where it is practicable—that is where a gallon of paint is not required—nothing can excel water colors for really artistic work; this can be waxed over and will not rub or fade.

However, when certain purple and violet tones are required which cannot be obtained with water color it becomes necessary to resort to oil color—these should be applied very thin, as nothing is more objectionable on burned wood than color piled on or *vivid* coloring of any kind. Always remember you are decorating *wood* and are not painting a picture, for, however ornamented, it must still retain the appearance of wood—it may be green wood or red wood—but it must still convey the idea that it is *wood*.

When oil colors are used it becomes necessary to go over the article, when dry, with a thin wash of white shellac thinned with alcohol. This can then be waxed in the usual way. When oil colors are used they may be thinned with either turpentine or benzine.

If a large surface is to be stained a plain color, get the paint at a paint store, but remember to ask for those prepared *without* varnish. Apply with a large brush and rub the surface over with a cloth before the stain becomes dry, to give an even tone. A "12th century green" filler gives a beautiful color, and when finished with a bright polish is most effective.

o o o

DESIGN FOR FRUIT BOWL

Lillian Osmun Rechel

BURN the design for bowl in decided even line. If color be used, omit the long and short stroke. This bowl looks well with dull, dark yellow green leaves and light yellow green grapes.

o o o

ANSWERS TO INQUIRIES

S. C.—White shellac comes prepared for use in glass bottles; never keep it in tin, as it will turn black.

H. B.—To remove oil stains from wood make a paste of powdered washing soda and apply to the spots, let remain over night. If this will not do the work we know of nothing that will.

The pyrography wax sold by our advertisers can be used on white wood without discoloring it, it makes the dull finish required.

❧

THERE has come to light in one of the auction rooms an interesting relic of Robert Burns. It is an ordinary business-like tumbler, enclosed in an oak case lovingly lined with velvet, and secured by a Brahmin key. The tumbler has engraved upon it the following inscription: "This glass, once the property of Robert Burns, was presented by the poet's widow to James Robinson, Esq., and given by his widow to her son-in-law, Major James Glencairn Burns, 1840." The James Robinson to whom Jean Armour gave the relic was a Sunderland gentleman, who became by marriage connected with the Burns family. The box is made from one of the piles of Old London Bridge, with some lighter pieces of oak, relics of the "Royal George."



FRUIT BOWL—LILLIAN O. RECHEL



SUGGESTIONS FOR HOLIDAY NOVELTIES

PYROGRAPHY

SUGGESTIONS FOR HOLIDAY NOVELTIES

Mrs. Maude Crigler-Anderson

THERE are occasional calls in studios and a heavy demand in stores for low priced art novelties. This is especially true in articles required for small gifts. Many desire such work whose purses will not allow the usual cost. Your customer may have too much artistic taste to purchase the usual novelties offered for sale in stores; cheap, shabbily decorated, rapidly executed. They demand something good though simple, yet at a price so low, one cannot afford to allow the time for proper execution. Much less can you afford to send out inferior work—for the price mark, which explains all

things, does not follow it to its destination. Shall you lose all such orders, or give something for nothing? Gain the desired goal by economizing on the article itself, not the execution of the work. Make your novelties. Often the cost will not exceed three cents, for those which sell from twenty to forty cents in stores, when purchased ready to decorate. Material is used which would otherwise be wasted. If one employs several studio assistants, many idle moments may be profitably spent in their preparation—especially true when assistants are not sufficiently advanced to execute the difficult work of the studio. If one cares to take this up in earnest, a small outlay for materials will be necessary to begin.

Purchase a supply of passepartout bindings, rings and leaf

hangers—small brass chain in boxes of twelve yards, wire easel backs in various sizes, double brass brads, fancy pencils with cords, gold and silver fringe cords, tassels, calendar pads and thermometers. Various colored poster, matt and novelty boards and papers. Heavy water color, tissue, blotting and sand paper, emery cloth, felt and chamois skins. Leather board, a tan color paper for burning in sheets of various size and thickness. Veneer matt board, which as the name implies, is matt board veneered with various wood, maple, oak, walnut, birch, flemish oak, flemish green etc. The light colored woods give best results for burning.

Birch bark and yucca palm come in sheets, especially useful for music rolls, bookbacks etc. where flexibility is a necessity. Last and most beautiful are the many colored sheep, kid, goat, and seal skins, calf and cow hides.

A few tools prove a great convenience. A matt knife for cutting boards, papers and leathers (the leather has a tendency to "creep" when scissors are used) a small punch, various shaped pinking irons and an eyelet machine with a supply of colored eyelets. A good one costs three dollars and fifty cents which has a combined punch and wire cutter.

MODELS.

Cut patterns from papers. When perfect, make duplicates of paste-board. Place this upon the material and cut with matt knife. Baste parts together and sew upon machine with long stitch and coarse silk thread.

TASSELS, FRINGE, THONGS, &C.

Fringe may be made of leather or felt of finely cut, even lengths. Small pieces may be used, joining, after cutting, with a few stitches. Thongs should be evenly cut, with edges burned or notched with hat pins or scissors, punched on edges, along centre or burned with tiny conventional design. The ends may be finished with tiny silk ball or cut flaring and slashed in fine fringe.

Tassels are very decorative and the fringed portion may be made from scraps, sewed into one strip and finely cut. Form the tassel by wrapping fringe around a half inch strip, sewing occasionally at top. When desired size run strap through opening in a small notched circle of leather (Fig. 1) and sew this to top of tassel. Additional circles, ovals, &c., may be strung upon this strip. Rosette tassel tops require large circles, slashed into fringe around outside (Fig. 2.) Catch each strip of fringe at A—draw to centre (B), forming a tassel of loops. Run tassel strips through opening and fasten rosette to top of tassel. Two or more of these rosettes, varying in size, may be placed on top of each other for large tassels. This idea may be carried out on a large scale in rosettes for pillows and banners. Often a few streamers of various lengths are added.

Looped tassels are made from wide strips (Fig. 3), the edges A and B placed together and the base of the strip thus formed slashed in fine strips. When opened a narrow edge on each side remains uncut. Fold A to B and proceed to form tassel as with a single fringe.

CORDS.

The simple styles are merely twisted or braided with three strips. Wider braids are formed with four or more strips, as our grandmothers used to braid hair. Fasten desired number of strips to a table or pillow, hold fast as possible and use right hand strip to run in and out, under and over other strips from side to side, being careful to draw all close together.

Another variety requires four strips and four hands. Sew ends together and fasten to pillow. Let A and B hold two strips each. A exchanges with B diagonally and alternately as Fig. 4. The result will be a perfectly round, beautifully braided cord. This style may be made of twine or candle wicking covered with ribbon or leather, the edges whipped together with thread of same color.

For a heavy cord, moisten the under side of leather strip and cover a coarse rope, drawing edges together tightly. When quite dry the leather will have taken on the form of the rope.

THE MAKING OF NOVELTIES.

Leather banners when properly made are very attractive and sell readily. Pale grays or tans are favorites, using either side. Secure skin of desirable shape. Cut top straight leaving sides and bottom original shape. Cut latter in deep uneven fringe. Burn motto near centre in large letters with sorolls in suitable spaces around it and large landscape below, extending it into fringe. Braid three strips for hangers, slipped through a slit in each side at top—terminate with tassel.

"'Tis easy enough to be pleasant,
When life glides by like a song,
But the man worth while is the man who can smile,
When everything goes dead wrong."

Another made practically the same, has instead of a landscape, a sketch of an old English fireplace and mantel with china. Near it the figure of a man, in high arm chair, reading a book. Motto in old English letters.

"Old wood to burn,
Old wine to drink,
Old books to read,
Old friends to trust."

Another style—A figure holding high a glass of wine.

"Here's to a long life and a merry one,
A quick death and a happy one,
A good girl and a pretty one,
A cold bottle and another one."

This hangs from wooden rod, tightly wrapped with half-inch strips of leather, run through loops fastened to top of banner with eyelets or thongs. Rod ends with tassels or huge rosettes and streamers. Straight fringe may be laced on base if one objects to uneven form of hide.

A very elaborate banner has space cut from upper left hand corner to admit water color landscape or Indian head, glued to back. Scrolls burned to form a frame. Upper right hand corner finished with huge rosette of finely cut leather, whose streamers, inch wide and uneven lengths, run toward lower right hand corner through slits cut in banner. Bottom slashed into uneven fringe, braided hangers or leather rope. If Autumn landscape is used, cut a few leaves from white leather, stain in natural colors and glue to banner.

"Here's champagne to our real friends,
And real pain to our sham friends."

"Here's a toast to all who are here,
No matter where you're from;
May the best day you have seen,
Be worse than your worst to come.

"Count that day lost whose low descending sun,
Views from thy hand no worthy action done."

LEATHER PILLOWS.

Pale gray and tan are most suitable if stain is used. Persian designs are very effective and admit of a wide range of decoration in jewelled, applied, stenciled and perforated leather, simply burned and shaded or finished in color and lustre. Gold and silver leather may be introduced with fine effect. This comes in hides from four to six dollars. When complete, lace or sew the pillow together on machine. Finish with fringe, cord and tassel or rosettes. If stain is used in decoration of pillow, carry the same color scheme into fringe, etc.

A unique pillow has upon it the words "The bachelor's friends." Strewn upon it are playing cards, poker chips, dominos, cigars, cigarettes, matches, metal match case, pipes and tobacco pouch. These are in color. Finish with large cord and half dozen streamers at each corner strung with poker chips cut from leather, suitable color.

Many pillows for college, foot ball, golf, etc., may be designed with a little time and patience.

MAGAZINES, BOOK COVERS AND MARKERS.

Fig. 2 and 6.—Two styles, open and closed. Fig. 7.—The strap (under which book back is slipped) secured to cover with eyelet thong, ribbon, cord or double brass brad. One strap punched four times and cut to hold a paper cutter.

Fig. 5.—For common size book, 13x8½. Fig. 6—14½x9½.

Fig. 5.—For handy volume, 10½x6½. Fig. 6—11½x3½.

Fig. 5.—For magazine, 15x10½. Fig. 6—15½x11½.

Decorate to fancy and notch, burn, scallop or pink the edges or punch in a line of holes.

Large Folio covers are made from same forms. Book marks attached with cord and pencil will add materially to their appearance. They vary in form, size and material, and are decorated with monogram or following quotations.

"I'll keep the place," "Mark well the words," "Read between the lines," "Choose your author as you would your friend.

Any book may be bound to order at a book bindery or procured from art dealers.

Fig. 8 and 9.—Scrap baskets of leather board for burning. Punch edges, insert eyelets and fasten with bows of ribbon. Lace the bottom to sides, through punched holes, with leather or silk cords.

Fig. 10.—Clipping, Receipt, Kodak, Needle and Baby books are made after this manner in suitable sizes. The first two have a dozen heavy en-



STUDY OF FLEUR DE LIS—JOSEPHINE KLIPPART



PLATE—Chinese—MISS LILLIE E. COLE
PUNCH BOWL—Chinese—MISS EDITH H. LOUCKS

DESIGN OF FLEUR DE LIS

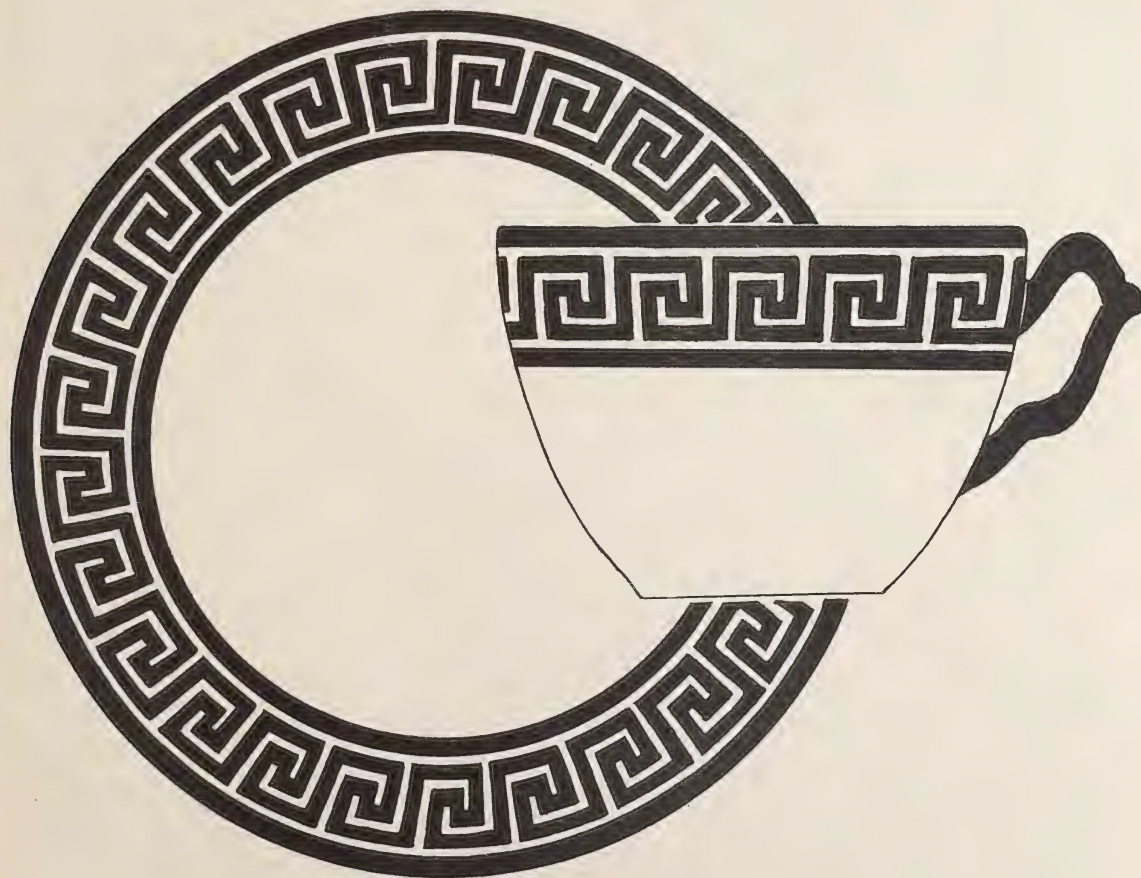
Josephine Klippart

SKETCH the design. The first painting should be simple broad washes representing light and shade, leaving detail for second fire. Use Bright's red sable oil color brush—one-half inch wide for the flowers, and one three-fourths of an inch wide for the leaves and background. For medium use Balsam Copaiba two-thirds, Lavender oil one-third and a few drops of clove oil. Do not expect good results from colors which have been mixed on your palette for several days and which are full of lint and too oily. Commence by washing in upper left background with short and very delicate broken touches of Moss Green, Albert Yellow, running into light Violet of Iron and Purple Black at bottom, paying no attention to spaces for leaves and flowers.

Do not use a cotton to soften these washes; if they are too pronounced, soften them by going over them in a

slightly different direction with the background brush free from color.

Wash the leaves from the bottom up. Do this with a bold stroke paying no attention to the flower spaces which are wiped out afterwards. Wash in a few of the back leaves with Purple Black used lightly. The other leaves may have washes of Moss Green, Night Green, and Dark Green, all used lightly. Tip one or two leaves with Yellow Brown. For the flowers, use Rose, Deep Blue Green, a little Ruby, and Purple Black for deeper touches. The fringe on the three lower petals is touched in with Albert Yellow. Veining with Ruby, Stems of flowers Moss Green. Touch in withered brown casing, which clasps lower part of flower stems with Meissen Brown. For second fire use Yellow Brown delicately all over background, add Brown Pink at bottom, washing over the Purple Black leaves. Retouch flowers with same colors as for first fire. Keep the colors clear, crisp, and tender throughout. Do not powder any colors on, but let the technique show.



CUP AND SAUCER—ROCKWOOD MOULTON

THIS simple border would be pleasing carried out in blue on white (equal parts Copenhagen blue and Banding blue) using blue on pattern, leaving ground white. Red (Blood red) could be used in place of blue, also green (equal parts Shading green and Sea green.) The outline is not needed where only one color is used, but where two colors are used,

coming directly against each other, a black outline is advisable. If two colors are used, blue and green, same mixture blue as above mentioned for patterns and pale wash of green (two parts of Apple green to one of Sea green) on ground would look well, Yellow lustre and Yellow brown lustre outlined with gold would be harmonious.



DESIGN FOR TRAY, NASTURTIUMS—MARIAM L. CANDLER

TREATMENT FOR TRAY—NASTURTIIUMS

Mariam L. Candler

FOR the Nasturtium design, use the following palette: For the flowers, Pompadour Red, Flesh, Roman Purple, Lemon Yellow, Yellow Brown, Copenhagen Blue; for the light colored Nasturtiums in the center, use Lemon Yellow and Egg Yellow; for the dark markings, use Yellow Brown and Finishing Brown; for the other Nasturtiums, wash in with Pompadour Red and Flesh; the striped effects are made with Roman Purple, a little Pompadour Red and a touch of Brunswick Black; the leaves are a combination of Duck Green, Deep Blue Green; Yellow and Grey for flowers; for the shadow leaves and blossoms, use Warm Grey and a little Deep Blue Green; the stems are Moss Green, shaded with Brown Green.

Flush in the background with Chinese Yellow, a dash of Pompadour (delicate shades), Russian Green and Duck Green. Use a little Violet of Iron under Copenhagen Blue, for strong effect under the leaves and blossoms, then carefully blend these colors. For the second firing, retouch with same colors, accenting where necessary.

SCULPTURE EXHIBIT

The first large art exhibition of the year was the one of sculpture made in conjunction with the annual floral display under the auspices of the New York Floral Club, at Madison Square Garden. The sculpture exhibit which was under the general charge of Mr. Karl Bitter, representing the New York Sculpture Society, comprised over two hundred pieces.

The prize list offered by the Florist Club brought all the noted gardens and gardeners in competition, and there were changes in the flowers and special exhibits each day.

The last exhibit of the National Sculpture Society made in the Fine Arts Galleries three years ago, while interesting due to the charming arrangement of the Galleries as an Italian Garden, suffered a little in effectiveness owing to the comparatively limited space. This year the large floor area of the Garden obviated any difficulty in this respect.

Sculpture is never seen to as much advantage as when shown with flowers and evergreens, and the garden presented a scene of beauty during the exhibition which lasted a week, or until November sixteen inclusive, and was open on Sunday.



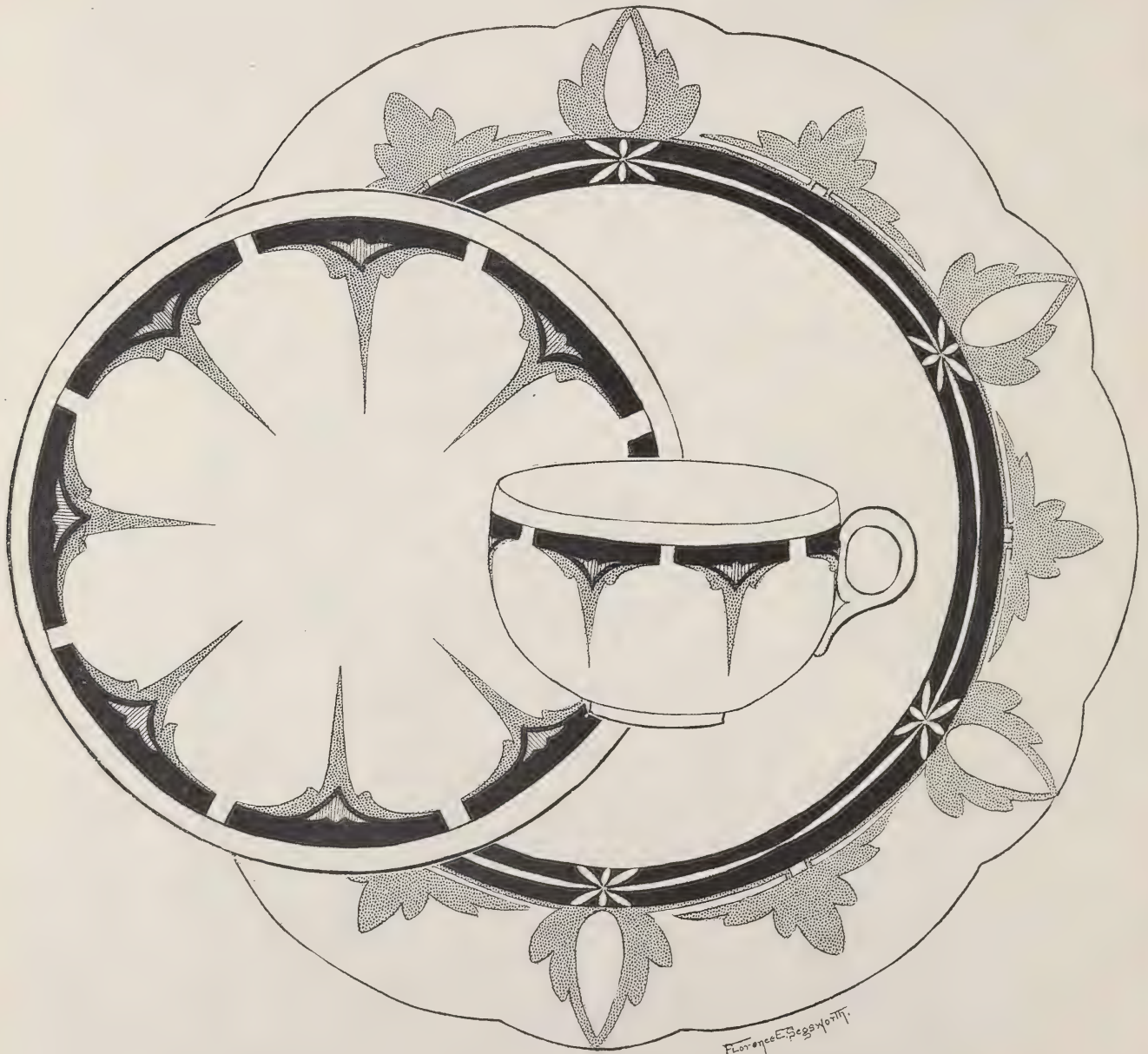
DESIGN FOR TILE—JEANNETTE KIMBALL

This design is to be simply treated in one or two tones to suit the room in which it is used. The design to be in one color on a white or tinted ground; rather neutral tones are to be preferred, such as greyish blue, greyish green, greyish pink, etc. For an Egyptian effect, a ground of yellow ochre is used with the design in a mixture of yellow ochre and pompadour.

PRIMARY COLORS

PURE blue, red and yellow, the *primary colors*, are the colors of the spectrum. When a ray of sunshine passes through a glass prism it is decomposed or separated, and if the prismatic colors are received upon a white screen you will

there find a pure blue, pure red and pure yellow, and to avoid misapprehension when speaking of colors it is necessary always to refer to an invariable type or standard of color, so that blue does not mean a Prussian or a cobalt blue, but the blue of the spectrum, and, in a weaker degree, of the rainbow.



CUP AND SAUCER AND PLATE—FLORENCE E. SEGSWORTH

FOR the plate design, the dotted portions are to be green; the black band in rich blue, with pale yellow or gold flowers; outlines gold.

For the cup and saucer use the same colors, adding pale

turquoise blue in the lined space. A wide band of gold on the edge would look well. The dotted and lined spaces might be treated in flat enamel. This design should be carefully executed, otherwise it would look ordinary.



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THE Advisory Board of the National League of Mineral Painters held its first meeting of the season on November 1st, at the studio of Mrs. Evelyn DeWitt. There was a good attendance and many subjects were brought up for consideration.

The new course of study for the League attracted attention and expressions of enthusiasm were many. It was decided that the exhibition should take place early in May 1903, in New York, and notice is now given to that effect in order that those who wish to work on these interesting lines may have an abundance of time.

The League voted to devote \$50.00 for the scholarship which provides for a course of study at either Ipswich or Alfred. (See KERAMIC STUDIO for September).

It is with great regret the Board learns that the schedule of the traveling exhibition has been more or less disarranged this fall, but it has been through the failure of some clubs to respond promptly, thereby mixing up the dates and causing additional travel and expense. We wish to assure the clubs that a lesson in itineraries has been learned by the Board, and that every possible precaution and endeavor will be taken to guard against any repetition of this offence.

The word from the clubs regarding the exhibition is still interesting, and we hope to have full accounts of its reception in the west, where it now is.

Mrs. Ferris M. Martin of Augusta, Me., says: "We enjoyed the exhibition, but in some ways it was a little disappointing, as some artists whose work we wished to see were not represented. Each of the plates of course represented one of a set, but we thought there were only one or two that would seem attractive on the table."

Miss Fairbanks, of Boston, writes that she is pleased with Miss Perry's course of study. She says: "In eliminating the medals for the exhibitive and comparative classes, a step in the right direction has been taken. What was an objection to many, is removed, and I am sure the comparative exhibition will gain thereby. The educational part promises to be most interesting and of great value, both to the workers and to the onlookers."

Miss Fairbanks of Boston, has resigned her place on the advisory board and Miss Gertrude C. Davis, Boston, was elected in her place.

THE COLLECTOR

ENGLISH PORCELAINS OF THE XVIII CENTURY

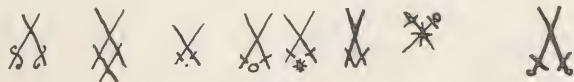
Mary Churchill Ripley



IN the more careful study of pottery which many are making at the present time, methods are adopted quite other than the simple one of looking for marks. That is of course still necessary but does not satisfy as once it did, for even those least learned in the art of the potter, have discovered that marks have been and are forged, and that even in the early life of many of the most famous potteries, marks were not used at all.

This has been explained in many ways. Some say that casual observers often were familiar with the prevailing style seen in the homes of the well to do, and were apt to recognize it, when it or something very like it was seen on sale in the shops. For instance, the Wedgwood ware decorated in relief was during a certain period very popular in England. Imitators of this ware did better by putting unmarked goods upon the market, than by impressing their names upon them, for the style was recognized at a glance, and the absence of a mark would most likely cause the most thoughtless purchasers to give the benefit of the doubt to the otherwise attractive object, as long as it was decorated in the prevailing style, and would make the desired impression.

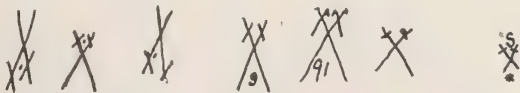
So with old Worcester, Derby and Spode, in the efforts of the potters who were endeavoring to imitate the popular patterns of "Dresden" or "Royal Meissen" porcelain. When English collectors demanded the German production, it was possible for English potters to put upon the market something enough like "Dresden" to be mistaken for it, if only the face value was studied. When marks were forged in the English factories, it was because buyers were looking for and insisting upon the crossed swords of Meissen or some other equally popular mark. The Royal Dresden factory is at Meissen, as is generally known.



Marks on Old Dresden.

Later mark.

In the Bristol, Worcester and Caughley potteries the "crossed swords" were successfully forged during the last quarter of the 18th century, and it would be a hopeless task to decide between the varying claims of the productions of the period, whether English or German, if marks alone were considered. Only when we escape from their thralldom and become accustomed to the more reasonable method of studying the wares themselves, can we hope to arrive at the truth concerning them.



Dresden marks used on Bristol porcelain.

Imitations of Dresden mark found on Worcester ware.

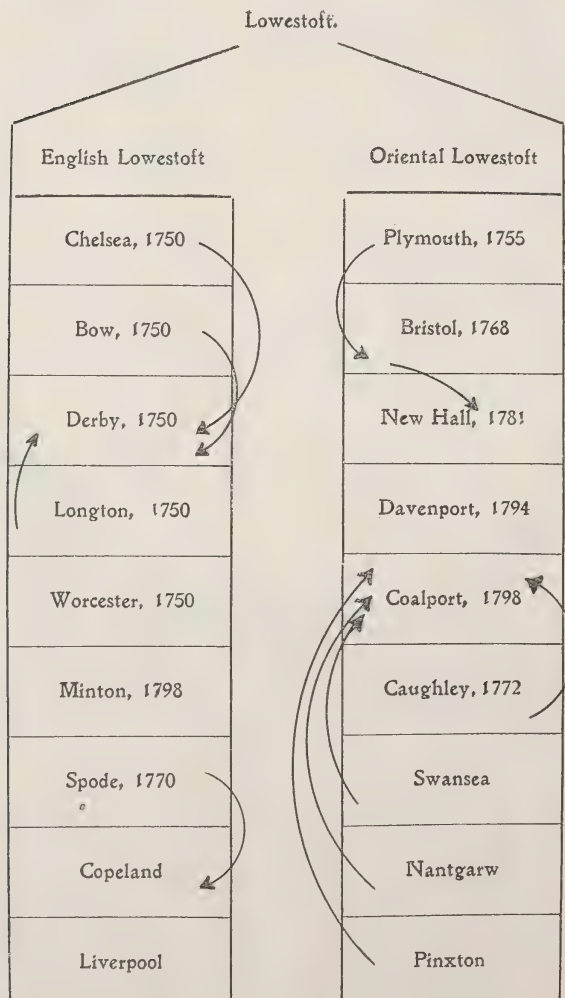
Mark found on Caughley porcelain.

Now what are the leading characteristics of the porcelains of the 18th century, and how may we learn to know them? In the first place, they were of soft paste, with the exception of Plymouth, Bristol and New Hall, and therefore need never be confounded with genuine Dresden, which has always been of natural hard paste porcelain. The hard porcelain of the

Three potteries mentioned as exceptions, is quite unlike the Meissen, and is much cruder both in paste and finish than the German ware.

The potteries of England, which ranked the highest in the 18th century, may be classified for convenience into two divisions. The first includes those which closed their doors about 1800, and the second, those still existing, in spite of various changes of management. According to one's possessions an interest is apt to be awakened in either of a dozen different potteries. To Lowestoft is ascribed the honor of occupying the foremost place in popular favor, of all 18th century porcelains and to the innumerable discussions about it we are indebted for much valuable information.

For our avowed purpose of discussing the comparative merits of 18th century porcelain, we will leave unsaid any private opinion regarding the historical and geographical claims of Lowestoft, and consider it merely from a technical standpoint. Through what we choose to call the "Lowestoft Gateway" we shall enter upon the subject, and shall endeavor to arrange for convenient study the most prominent potteries of the period.



There are six of supreme, and half a dozen or more of secondary interest. As it was the custom of the time in Eng-

land to grant protection to those who were trying to produce beautiful objects, the efforts of the craftsmen and artists were stimulated to an unusual degree during the 18th century. When protection was denied, every effort was made to secure it.

Consideration of these things is necessary, in attempting to form a correct idea of the existence and productions of any pottery in the past. Only when we can learn something definite about the place, materials used, artists employed, and the general history of the pottery, do we find it possible to have a personal opinion about wares produced. In order, however, not to overburden the mind with non-essentials, it is wise to deal with only such facts as are absolutely necessary.

We look upon the middle of the 18th century as the time of the first manufacture of porcelain in England. The fixing of this one fact firmly in the mind, will prevent endless mistakes in determining the age of specimens. When a piece is unmistakably English, and evidently porcelain, it cannot be more than one hundred and fifty years old. Many claim that their porcelains are much older than this, if made in England they cannot be. The dates of the manufacture in the different potteries of "English porcelain," may be noted in the chart.

Looking into the subject through the Lowestoft gateway, we see the potteries are grouped somewhat arbitrarily and entirely for the convenience of the student, who has not time to take up this matter historically and geographically. For accurate knowledge, however, one must not ignore these two most important methods of study. The location of a pottery, whether near or far from supplies, makes all the difference in the world in early productions.

In considering the matter commercially, we find that the method of the time called for an agent in London to dispose of wares made in the potteries, for only in this way could a market be found. Often this agent, sometimes a tea merchant, and oftener a general dealer, advanced money to the potters whose wares they carried, and would often after first carrying the wares, and merely representing the pottery, finally buy it up, and stand in the history of the art, as founder of the works. The agent could make or mar the fate of a new venture, and it is generally supposed that bribery was sometimes practiced, which led to the discontinuance of many of the potteries.

Often in the 18th century the original owner of the works would sell out to the foreman or practical head worker or to some moneyed man who was desirous of playing the part of patron to the art. Removal of workmen, materials, potteries, moulds, etc., from one place to another, caused a mingling of styles which is to present day students, perplexing and yet at the same time interesting to note. We have for instance the original Chelsea patterns, and the original Derby patterns. Later we find the influence of Chelsea styles in the productions of the Derby factory, with changes in paste and glaze also. In the chart may be traced to some extent the migrations of the potteries of the 18th century, so that it is evident at a glance in which one of the many centers are grouped the influences that were felt for a time in one place and then in another. Both the Chelsea and Bow factories, with that of Longton, sold out to Wm. Duesbury, of Derby. The Caughley, Swansea, Nantgarw and Pinxton potteries were all bought by John Rose, who had been foreman for Thomas Turner, of Caughley, and who started in 1780 his pottery in Coalport.

The Plymouth works, patents, etc., were sold by Wm.

Cookworthy to Richard Champion, of Bristol, in 1768. Champion in 1781 transferred all his rights to a company of Staffordshire potters at New Hall.

We find Spode's methods and styles in early "Copeland" ware, and in the factory at Stoke-upon-Trent, the plans, ideas and recipes of old Josiah Spode, his son and his grand-son, are treasured as valuable and meaningful. Porcelain was not made by the elder Spode, who confined himself to the perfecting of cream color body, but by Josiah Spode the second, about 1800.



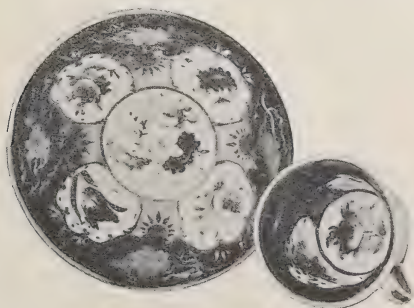
Spode Tower pattern.

While a vast number of lesser influences were felt by the early potters, those mentioned are by far the most important, and have most effectually marked the productions of the time.

Of the wares mentioned, Plymouth, Bristol and New Hall were of hard paste, and the others, including English or real Lowestoft, were of soft porcelain. Oriental Lowestoft occupies a place by itself.

It is quite possible to unerringly detect Oriental ware; there is an unmistakable quality about it that reveals itself to the trained eye and touch. Oriental shapes and decorations might have been copied in England at any of the great potteries, but paste and glaze could not have been made in England a century and more ago, that could deceive the expert of today, to the extent of causing him to question whether or not it were Oriental.

The history of the making of hard paste porcelain in England is well known. Neither Bristol, Plymouth, nor any of the experimental pastes of English make, resemble Can-



Worcester cup and saucer

ton ware sufficiently to be mistaken for it. Therefore, we claim for all so-called Oriental Lowestoft an Oriental birth.

Gathering together the various ideas suggested by these considerations, we find ourselves with a definite task when we

attempt to form opinions as to the comparative merits of old English porcelain. We find that we need not feel it necessary to assert that our possessions are "*Lowestoft*" or "*Spode*," in order to claim for them as great age as we feel it their right to possess. We also find that perchance the forged marks



Derby cup and saucer, marked Bloor Derby

used during the infancy of potteries which subsequently became famous, may after all add rather than detract from the interest of specimens, and that above all, we may learn to look upon every peculiarity as a means of identification. It is a matter of surprise to many people to learn that Josiah Wedgwood never made porcelain. After his death for a few years in the early part of the nineteenth century, porcelain was made in the Wedgwood factory. Famous beyond all other potters, as he undoubtedly was, we cannot include Josiah Wedgwood among the makers of porcelain of the 18th century.

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

Ohio University.—For large dull surfaces use matt colors or bronzes, or for semi-dull effects, lustre over gold. In a gas kiln the hottest part is at the bottom, the carmines should be put in the middle of kiln, if properly fired there, all the rest of the kiln will be properly fired. Highly fluxed colors like apple green, pearl grey and mixing yellow can go in the top of kiln, the rest go in the bottom of kiln, or as near it as possible. Hard enamels (*aufsetzweis*) should go in bottom of kiln, soft enamels near the top. Your questions came too late for last number. See publisher's notes.

Miss S. C.—Sartorius cement for mending china is very good, if the cement you used for mending turned black, also the enamel, we should think it was not fired enough or you got some color in it. We have never had that trouble with the above mentioned cement or *aufsetzweis*. The cement does not need as hard a fire as *aufsetzweis*, use water to mix the former, turpentine for the latter, and use very little cement.

Z.—"*Pompadour*" is Pompadour Red, it is found in the Dresden tube colors, the Fry and Mason powder colors, and we believe it is also put up in the LaCroix colors.

Mrs. E. B. D.—For Thorn Apples use Pompadour, Yellow Red, Violet of Iron, Finishing Brown and Black with a thin wash of Banding Blue in highest lights, for background use repeated bleedings of Meissen Brown, Yellow Brown, Pompadour and Finishing Brown, dusting with the powder colors after the painted background is half dry. You can never expect as high a glaze in overglaze decoration as in underglaze, but if your glaze does not suit you, the only way is to fire harder, in which case you can not use the carmines or pinks.

Mrs. S. M. W.—You say your firing is satisfactorily done except for the glaze. As that is the chief point in firing we should say that your china was always badly fired. If you use carmine or pinks it is best to do the rest of the decoration and fire hard, and for the last fire put on pinks and fire lighter.

Flux assists in glazing: all colors except Apple Green, Pearl Grey and Mixing Yellow should have $\frac{1}{2}$ flux for painting and $\frac{1}{4}$ for tinting. The only way to get a good glaze is to fire hard enough. There is an "*Ivory Glaze*" put up by Fry and an *Azure Glaze* by Mason, which assist in getting a uniform glaze, they may have others, you might inquire of them.

SUGGESTIONS FOR HOLIDAY NOVELTIES

[Continued from page 177.]

velopes with water color surface, lettered, decorated or plain. Kodak books require heavy leaves of card board or colored poster board suitable for mounting prints. Needle books have leaves of colored felt.

Baby Books contain a dozen or more leaves of stiff card board for mounting photos and writing the principal events of child's life, also an envelope to contain clippings. Decorate to fancy. The covers of all of the above are leather fastened with eyelets or brass brads, and tied with ribbon.

The following are suitable for decorating back of baby books: "The angels sang in heaven when she was born," "The man is but the boy grown tall."

"Enjoy the spring of love and youth.

To some good angel leave the rest."

Often measuring sticks or straps accompany the book, their use being to mark the height of child at various ages. The above quotations may be used upon them.

Yard sticks and straps are made in same manner with words "Measure for Measure."

Fig. 11.—Calling card cases $4\frac{1}{2} \times 11\frac{3}{4}$, folded or cut at dotted lines. B, inside of finished case. C, double space made by inserting an extra flap when stitching. White leather is most popular as it admits of beautiful coloring. The decoration may be simple, or elaborately stained and jewelled.

Writing folios on a larger scale are formed the same. Suitable quotations—"The pen is mightier than the sword," "Look then into thine heart and write."

Fig. 12.—*Photo pockets* of leather board, yucca wood or heavy leather, crossed with straps of leather held in place by thongs strung through, terminating in tassel ends. Strips decorated in various conventional designs or letters. One made for a college boy holds six pictures with the following lines on strips:

"Here's to the wittiest,

Here's to the prettiest,

Here's to the truest of all who are true,

Here's to the sweetest one,

Here's to the neatest one,

Here's to them all in one—Here's to you."

Fig. 13.—*Wall pocket* prepared to fold at dotted lines.

Fig. 13A.—Completed with fastening of eyelets or double braid. Add a passepartout leaf hanger at top.

Fig. 14.—Another style with closed pocket made on order of finger purse (Fig. 18). Calendars and thermometers may be attached to space above pocket.

Fig. 15, 16, 17, 18.—*Finger purse* in sections. A $4 \times 2\frac{3}{4}$ for the folding back. B, $2\frac{1}{2} \times 2\frac{3}{4}$, a flap which forms pocket. C, strap $\frac{1}{2} \times 2\frac{3}{4}$. D, completed. Use heavy leather or cow hide, lined with silk or satin, basted in position and bound with ribbon, leather or simply stitched. (See decorations with Fig. 21.) If lined and not bound, turn in edges of silk neatly and baste before stitching.

Fig. 19.—Match case $7\frac{1}{2} \times 2\frac{1}{2}$. Cut or fold at dotted lines. Punch four holes, and fasten emery cloth to leather with eyelets thongs or ribbon. Burn monogram on back or the word "match."

Fig. 20.—Cigar or cigarette case $12\frac{1}{2} \times 5\frac{1}{2}$ made in same manner as Fig. 19. If decoration other than monogram is desired, this is large enough to admit of various designs or the words "Let your troubles end in smoke."

Fig. 21.—Double cigar case, silk lined. Cut each piece $5\frac{1}{2} \times 3\frac{1}{2}$. Place upon it a layer of cotton and silk felt or velvet—make the flaps (a) in same manner, and bind their curved tops with ribbon or leather. Baste all together in form of drawing, bind edges with ribbon and stitch upon machine. Fasten together the two portions with ribbon through eyelet holes.

Fig. 22.—Medicine or manicure cases made after the style of Fig. 21, stitching the flap in divisions.

Fig. 23.—Pockets for shoes and brushes any desired size.

Fig. 24.—Pocket with flap for dental forceps. These can be sold in quantities to dental supply houses, being especially good for such use, as flap may be folded over and entire article rolled up without injury to instruments. Stitch partitions $1\frac{1}{2}$ inch apart.

Fig. 25.—Stamp case $7 \times 3\frac{1}{2}$. Fold on dotted lines. Burn the word "Stamps."

Fig. 26.—Case for letters or cards $14\frac{1}{2} \times 4\frac{1}{2}$. Make after manner of Fig. 19. Cut the thumb strap separately and attach to top of flap when stitching. Burn with monogram or words "Letters"—"Cards."

Fig. 27.—Shaving pad $6 \times 7\frac{1}{2}$. Cut from heavy leather or yucca wood. Place a pad of tissue paper between and fasten all together through eyelets or punched holes with ribbon or brass brads etc. Burn the word "Shaving"—"A clean shave" or figure of small boy "A little shaver."

Fig. 28-33.—Various forms for calendars, thermometers, and hanging match scratchers. Make of any fancy matt, novelty, poster, veneer board or yucca palm. They admit of vast number of decorations. Figures may be cut from leather, colored and appliqued—or from emery paper painted with water colors. For example, a man in huge hat and overcoat with back turned toward you, and the words, "Scratch my back." Ballet girls with skirts of emery and the words "Very striking." Golf girls, or fencing girls with hearts or shields of emery, "A striking girl." Two comic figures exactly alike or the head of a donkey and dude, "A good match." Figures or heads of pickaninnies and Chinese children, "Looking for light." Base ball boys with bat, "Strike one!"

FOR CALENDARS.

Ladies of fashion with the words, "Up-to-date."

Comic running figures, "Catch up with Time," or "You'll have to hurry!"

Various quotations are also suitable, as follows:

"Think that to-day will never dawn again."

"Wisely improve the present."

"Do not delay, the golden moments fly!"

"To-morrow never comes."

"To-day alone is thine."

"Act that each to-morrow find us further than to-day."

All of above ideas may be painted on medallions of water color paper or poster board, and glued to article being decorated. If it is a calendar, add a tiny calendar pad—if a match scratcher paste in some appropriate place, a heart, leaf, diamond, etc., of emery cloth.

Fig. 34.—Glove mending set made from a basswood heart burned with a landscape, and hung with brass chains. Scissors, glove mender and mending cotton attached with ribbons to brass screw eyes.

Fig. 35.—Various forms for pen wipers, needle books, blotters and favors, in basswood, leather, &c.

Tobacco pouches and money bags and mending bags are easily constructed and patterns of various forms may be used. They are drawn at top with leather thongs, cords, &c., or fastened to simple metal tops which come for purses.

Opera glass bags and shopping bags can also be made in various shapes. The former will admit of elaborate decoration. Those made of white, pale blue, pale yellow and pink kid, with designs stained and jeweled are rapidly sold to jewelry houses in quantities. They should have the tops drawn together with oval or round metal "gate" tops. If these are jeweled the same color jewels should be used in the decoration of the bag. They have brass chains or the fancy jeweled chains which are used extensively for fans. Braided chains, tassels and fringe may be made of the same leather as bag, or gold or silver fringe and cords.

Cheap ones have a simple monogram and a draw string of leather with tassel ends.

Fig. 38 and 37.—Models for triangular box leather board.—The sections X to be burned. Fig. 36 completed box. Cut on dotted lines. Sections X to be decorated and form the three sides and bottom. Use a sharp matt knife and do not cut entirely through the board, which allows it to fold but not break. Use thin grade board.

Various boxes for gloves, handkerchiefs, jewels etc. may be made from the heavy leather board. Punch closely along edges which are intended to join and lace together with two strands of ribbon as you would a shoe.

Screen photo frames and mending baskets are easily constructed from this material and joined with bows of ribbon.

Scrap books for clippings may have backs of this material, leaves of various colored poster or novelty paper—the whole joined in book form with ribbons through eyelets in back.

For children's scrap books use leaves of paper cambric.

A unique one made recently had burned upon it "The doings of Happy Hooligan," and contained the various comic acts attributed to him clipped from the *Chicago American*. "The leaves were of thin, black poster board, and the back was decorated with a characteristic sketch of "Happy," "The Katzenjammer Kids" furnished material for another and were obtained from the same source.

○ ○ ○

A NUT SET IN BURNED WOOD

Katherin Livermore

A NUT set in burned wood makes a most appropriate gift at this season of the year. It may consist of one large and six small bowls, a wooden spoon for serving the nuts, six nut picks—(get the ordinary metal picks at a hardware store, have the ends ground down to a sharp point and have a wood turner make the wooden handles)—there should also be a small tray to contain the picks;—a cracker can be added if desired, but is not necessary.

We have just finished a set in a Persian design—keeping the ornament in the dull reds, greens and blues; the outside of the bowls were stippled, also the handles of the picks and spoon, and the outside of the small tray.

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KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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KERAMIC STUDIO

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NEW YORK AND SYRACUSE

January 1903

IF KERAMIC decorators would take advantage of every opportunity to see exhibitions of the different "Arts and Crafts" societies, there would be more of a feeling for decoration in their own line of work. This is really a study which will unconsciously influence the mind in the right direction, and make one intuitively recognize the right and the wrong in decoration. Take for instance the wonderful exhibit of old textiles and curios at the American Art Galleries; there is a wealth of harmony in the subdued color schemes of the tapestries and embroideries. Inspiration is born in the study of the all-over designs in the brocades, and in the rich intricacy of the borders in the embroideries, especially in those found on the priests' vestments.

Take an exhibition of iron or brass objects or wood carving and note how the lines of decoration follow the form. Look at stain glass windows and the wonderful color scheme with the proper balancing of the dark and light spots. Look at the borders in the old Indian baskets, study their individuality. Study the antique and modern embossed leathers. In every instance get the motif of design, understand it and appreciate it. Study the old Etruscan forms in pottery, so as to recognize the refinement of their lines, and note the style of decoration of our modern potters.

Students in New York should visit besides the Museum and galleries, the Tiffany Studios on Fourth avenue, and also the exhibition rooms of Taft and Belknap on Fourteenth street, where there are a number of specimens from artist potters, and fine porcelains with modern decorations under the glaze.

Note how the old factories are breaking away from their former style of decoration. Some have gone ahead of others as is natural, but there is a general reaching out for something different and better. Even in cut glass the designs and lines are more simple and refined. Study the designs of book covers and note the intelligent treatment of spaces. In everything find the fundamental lines of the construction and the design, the interpretation of which will add new beauty to life, broadening the artistic feeling for things outside of one special line of thought, and contributing to the joy of living.



An account of the exhibition and sale by the members of the New York Society of Ceramic Arts will be given in our next number, it being too late in the month for the present issue. The members were expecting great success at the time of our going to press.



The series of articles on hard fire porcelain and stoneware, by Taxile Doat, of the Manufacture of Sevres, which we had announced last month and hoped to begin publishing in this number, will not appear before May, 1903, as Mr. Doat prefers to complete the whole series rather than send articles separately.

DAFFODILS (Supplement for August, 1902)

Teana McLennon-Hinman

THE colors, brushes and paper for use in painting a picture in opaque color were given in the description and treatment of the Chrysanthemum study in the July number of the KERAMIC STUDIO.

The daffodils are done in the same manner with a few changes as to the color scheme. The paper is of a warmer grey and the treatment of the yellows a trifle different as is also the treatment of the greens. The yellows being of a very brilliant quality, and the greens following the law of primary and secondary colors, are of a blueish tone, this is very often one of the things that goes unnoticed by those who do not understand color and has a tendency to take from the brilliancy of the flower. First make a careful drawing with charcoal (not a lead pencil), be careful to avoid the detail if possible, this study is so broad that detail is simply used instead of lines.



For the flowers use Indian yellow, safflower and burnt sienna in the deepest shadows, working out to Indian yellow. Then for the lighter parts and the outside petals use in the shadows Indian yellow and Payne's grey, and lemon yellow clear for the lights, this gives a brilliant glowing color to work the white into. For the very brightest yellow use lemon yellow and Indian yellow without white, for the outside petals use lemon yellow and white in clean clear strokes, thinking always how to accomplish the most with the least work or one stroke. For the centers in the deep shades use safflower, burnt sienna and Indian yellow, and when this is thoroughly dry take a clean brush and clean

color, chrome yellow, and go all over the centers of each flower, this will keep the bell shape of the flower distinct from the pale outside petals and keep the character of the flower.

For the greens, Indian yellow, Prussian blue and Payne's grey, being careful to secure the blueish tone of the leaves even in the first wash, as this facilitates and simplifies the last color to a marked degree. For the high lights of the greens use Hooker's green, white and a little new blue, and for the very lightest lines, as in the edge of a leaf or the top of a stem, as it turns to the light, use Emerald green and white, when this is dry wash the leaves over with a thin wash of Hooker's green No. 1 and brown pink mixed well.

The back ground is done entirely in transparent color, new blue at the top and back of the yellow flowers if possible,

as it brings out the yellow in all its brightness, now green into this and then Indian yellow and brown pink and darker still into a purplish tone of carmine and new blue. If a darker shade is desired use Payne's grey and carmine, and Payne's grey clear, be careful to avoid, if possible, an exact copy as that invariably hampers one and prevents the freedom for which one is striving.

A semi-dry brush with some white paint dragged across the stems, gives a good atmospheric effect and takes away any awkwardness of line. If one reads over this treatment, lays it aside and proceeds with the works using one's own judgment as to how to mix the color, the result will be very satisfactory. I should be very glad to correct any studies that are sent me for trial purposes.



CUP AND SAUCER—PERSIAN DESIGN—ALICE B. SHARRARD

FOR the flowers use pink enamel, flat wash, outlined with a deeper pink. Leaf forms, green enamel, made by mixing Apple green and white enamel, just enough green to make a pretty delicate shade; outline with Apple green, to which is added a bit of brown green. The background within the de-

sign is of Night green, using it strong enough to make a rich blue. Fill the space above and below the border with gold. The small blossoms in pink or blue enamel.

Band the edge with the dark blue and make the handle of gold.

CLAY IN THE STUDIO *

(Third Paper)

Charles F. Binns

LL clays possess two properties, plasticity and porosity, and when a given clay has to pass through the fire it should, and at sufficient heat will, develop a third property, that of vitrification or becoming more or less glass-like in nature. A due regard for and balance of these three properties is necessary if a clay, either natural or mixed, is to be successfully used by the potter. For coarse wares such as brick or tile a clay is sought which, in itself, has these properties rightly balanced. For finer wares it is possible, nay it is imperative that the same properties shall be imparted to the mix by the use of such materials as will supply them.

Just which quality shall predominate depends upon the use to which the clay will be put. Modeling clay, for example, needs the first alone. Plasticity is the only essential point to be considered. Modeling clay need not be dried and never goes to the kiln, therefore the properties of porosity and vitrification are unnecessary. Clay for the potter's use must be plastic too or it could not be worked, but it must also be porous or it will not dry or burn safely. It will thus be seen that plasticity belongs to the clay only, that porosity belongs to both clay and pottery, and vitrification belongs exclusively to the burned ware. While both clay and pottery may possess porosity it does not follow that the one is the consequence of the other, or that there is any connection between them. A very plastic clay may produce a very porous pottery and a very porous clay produce a highly vitreous ware. The addition of ground glass to a clay would be apt to render it quite porous, but the burned ware would be liable to melt in the fire. The essential difference between clay and pottery is that the former contains a certain percentage of combined water which the latter has lost during the process of burning. This combined water cannot be removed by drying alone, a good red heat is necessary for its expulsion and once it has been driven off, it can never be replaced. Clay dried ever so hard in the sun is always susceptible to the action of water and a little soaking will bring it to a plastic condition. Burned clay will not become plastic even when finely ground. There is a close connection, therefore, between combined water and plasticity. Before burning, plasticity constitutes the bond which holds the piece in shape. Some clays of high plasticity will dry so hard that it scarcely seems necessary to burn them. The fire, however, destroys this bond and unless another be supplied the resulting ware is very fragile. Every lover of pottery knows the difference between a piece of well burned, dense pottery and a flimsy morsel of baked earth which seems ready to fall to pieces from its own weight. Both may have been alike before burning, but the fire has destroyed the plastic bond, and the inferior piece had nothing to take its place.

A pottery body has been likened to the human body, consisting of flesh, bones and blood. The flesh is the clay substance, the bones are the silicious matter or ground quartz which gives rigidity and strength. The blood is the fluxing or melting property, the feldspar which, under the influence of fire, flows through the pores of the clay and quartz, imparting vitrification, translucency, and consequent quality.

In compounding a pottery body regard must be had to the degree of heat available. The temperature need not exceed cone 1, as it is perfectly possible to produce a vitreous

ware at that heat. In selecting clays it is best, for low temperature work, to choose those which become dense in the fire when unmixed with any other substance. Most Ball clays are suitable, notably the clay of the Excelsior Ball Clay Company, Covington, Ky., and the clay of the Construction and Improvement Company, Mayfield, Ky. These clays are both dense and plastic, but will not make a pure white ware. Much whiter, but not so dense, is the Florida clay spoken of in the last paper. This may be procured from the William Golding Son's Company, Trenton, N. J. Ground flint or quartz and ground feldspar may also be procured from the Golding Company or from the Eureka Flint and Spar Company, Trenton, N. J. The Golding spar comes from Maine, the Eureka spar from Connecticut, and both are very pure. For small quantities it may be best to write to some potteries supply house as John Wiarda, of Brooklyn, or Roessler & Haslach, of New York city. The millers do not care to supply less than a barrel of any one material, but if there is storage space the barrel of clay or flint is so much less expensive, that it is worth while to purchase. Besides in procuring materials by the pound there is a far greater risk of variation from time to time.

The necessary implements for mixing are a good sized mortar and pestle, a sieve of about one sixteenth inch mesh and a fine screen of wire or silk bolting cloth, which should number 100 meshes to the inch. These screens cannot be bought ready made, but the cloth can be procured from dealers in artists' materials, and carpenters can make the frame. Besides these utensils, a number of vessels will be useful, and a good pair of scales should be provided. Scales are expensive, but they are long-lived and bad weighing is the foundation of many errors. A good pair of scales is Froemner's laboratory scales No. 7. They can be procured through chemical dealers, and cost about nine dollars. Let the experimenter at once decide to use metric weights. Every recipe can be readily interpreted in fractions of one hundred, and all the confusion of pounds, ounces and grains is avoided.

Having now materials and apparatus in working order, the mixing may begin. A good working body, pale cream in color, may be compounded as follows:

Florida clay.....	14	parts by weight
Excelsior Ball clay.....	20	" "
Mayfield Ball clay.....	20	" "
Ground Feldspar.....	40	" "
Ground Flint.....	6	" "

100

Reviewing what has been already said, it will be seen that this body consists of 54 parts plastic material and 46 of porous, and that of the porous part 40 parts become vitreous in the fire. The vitrification is further assisted by the fact that the clays used are in themselves dense and close-burning. The mixture will prove sufficiently plastic for wheel work and coiling, and sufficiently porous for casting should that method be desired.

The materials being weighed out, the spar and flint can be at once run through the sieve, the clays must be pounded in the mortar until they too will pass through. The whole is now mixed, a large vessel filled about half full of clean water and upon the surface of the water the mixture is scattered, handful by handful. The vessel should be left undisturbed for a few hours, preferably over night, and the mixture then thoroughly stirred. An egg-beater is a good implement for "plunging" the clay and water, and the whole mass is now

poured through the fine screen or lawn. A good deal of rubbish will be found rejected. Bits of stick, small stones and sand, in fact fragments of every kind of impurity are found on the screen. The mixture being set aside to thicken, the clear water is poured off and the "slip" well stirred and transferred to the plaster basin to become clay by the absorption of the water.

Clay improves with age, and one of the first steps taken by an aspiring clay worker should be to provide what old-time potters used to call a "clay hole." In the cellar or some other cool spot, a corner is selected. In most houses there will not be much difficulty in finding a damp corner, but a dry one will do, it can easily be dampened. Here a space is cleared and lined either with paving brick or slabs of slate, good smooth stones are excellent. In this "clay-hole" the batch of plastic clay is stored. It may be covered with a damp cloth and will be always ready. Sometimes the artist feels like making clay, and can indulge without having to enter upon vase building or modeling. Sometimes, on the other hand, the spirit is moved to create and cannot brook the delay nec-

essary to prepare material. "A store is no sore," says the proverb, and it does not take the clay-worker long to find out the truth of it.

TREATMENT FOR JONQUILS (Supplement)

F. B. Aulich

THE Jonquils are like their sisters the Daffodils, a Spring flower, blooming as soon as the snow disappears. This design is painted best by laying in the background, for which use Blue green and Blue violet; Yellow green, Blue green, and Black green with a little Lemon yellow for the leaves.

For the flowers use Lemon yellow and Albert yellow for tubes; also mix some Poppy red with the Albert yellow to obtain the orange tints for the depth.

Shade the yellows with grey for white roses with a little yellow mixed, and a little Black green for the darkest shades. The leaves are very simple, as is the drawing in jonquils, requiring only a little dash to obtain good results.



PLATE DESIGN—ANNA B. LEONARD

THE bands are tinted in turquoise blue, composed of Night Green two-thirds, and Deep Blue Green one-third. To this mixture add one-sixth flux, as the color is rather hard to glaze, which is essential, there being no transparency without it, which would utterly destroy the beauty of the plate.

The little roses are painted in very broadly at first, using plain Carmine No. 3 (Lacroix) very thin, just enough to keep the masses. It is better to have a few darker roses scattered through the garlands; these are painted with Ruby Purple (German) and Rose Pompadour (Lacroix), half and half. These dark roses are afterwards touched up here and there with Ruby Purple (German). The Rose Pompadour is a gold color and quite different from that marked merely "Pompadour", which would not be at all satisfactory mixed with Ruby Purple.

In the leaves use Apple Green (Lacroix) and Mixing Yellow (Lacroix), half and half for the first wash, leaving no hard nor definite touches, but in retouching use darker tones for leaves near the roses, which will form to a large extent the character and shape of the petals. Greens that are useful in this painting will be Chrome Green 3 B, with Brown Green, (both Lacroix), and also touches of Dark Green and Mixing Yellow. On the little thorny stems use Deep Red Brown in sharp accents here and there, with an occasional touch under a leaf or a petal.

In this style do not have any shadowy effects, as the plate will look soiled; the line of the garland carries the motion of the design and it should be clean cut and broad. The scrolls may be in flat or raised gold with the enamels in turquoise blue, or the enameling may be left out.

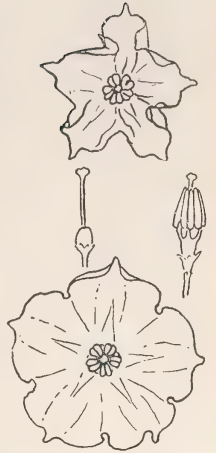
THE POTATO BLOSSOM

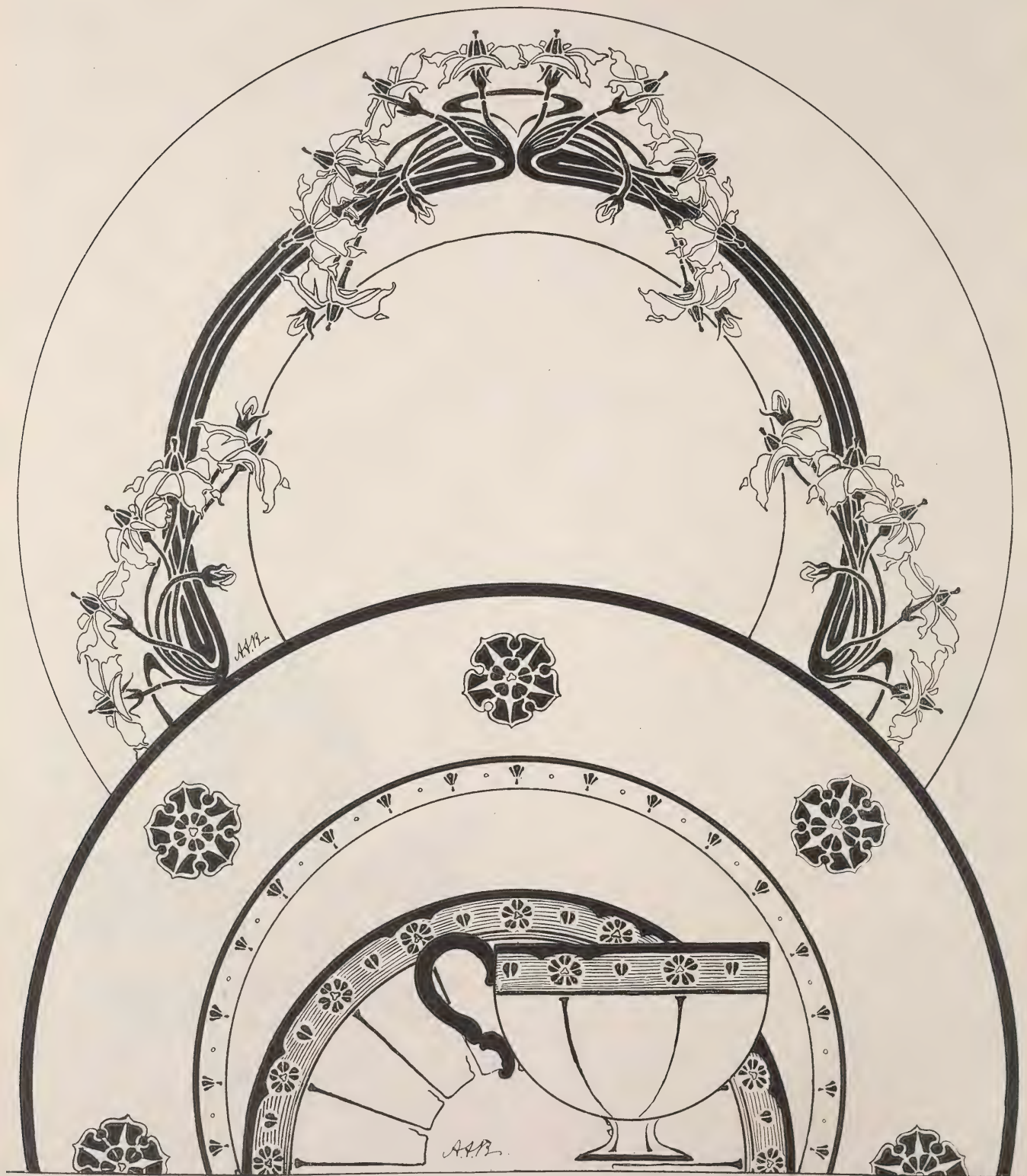
Adelaide Alsop-Robineau

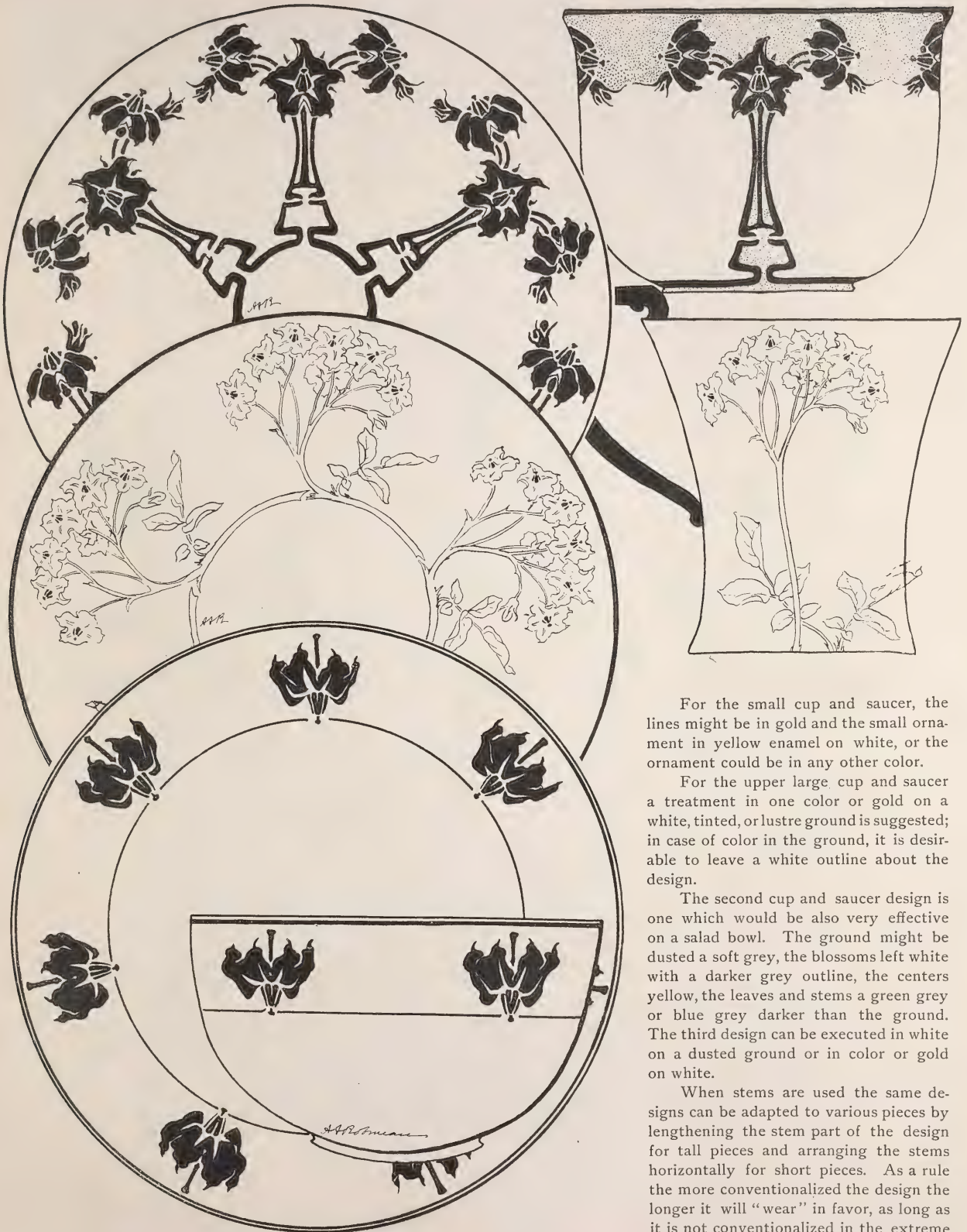
IT is curious that so decorative a flower as the Potato blossom should be so little used or even known to decorators. There have been times when it has had a short-lived recognition, as when the beaux of Paris wore it in their button holes, but nine out of ten would not know the flower if they saw it and surely would not recognize a drawing of it. Yet the frail star-like white blossoms with their rich yellow projecting centers are most charmingly grouped on their tall slender stem and lend themselves to almost any form and style of decoration. The blossom is particularly appropriate for decorating table ware, and a simple conventionalization could be easily adapted to the various pieces. A single motif, simply conceived and well balanced, not too large nor too gaudy in color, dotted at regular intervals and combined with bands of color or gold is most satisfactory for a number of pieces—and wears well.

The accompanying designs can be carried out in flat color or enamel with or without outline, or in gold outlined in color, or the flower can be left white on a tinted ground.

For the upper plate design we would suggest a simple one tone medium dark blue decoration on a white ground, or the stems in dark blue and the flowers in white enamel with a rich yellow in the center. For the second plate, a treatment in red and gold would be effective, making the ornament in gold with red outlines, the small design in red and the bands in gold with the outer one in red.







For the small cup and saucer, the lines might be in gold and the small ornament in yellow enamel on white, or the ornament could be in any other color.

For the upper large cup and saucer a treatment in one color or gold on a white, tinted, or lustre ground is suggested; in case of color in the ground, it is desirable to leave a white outline about the design.

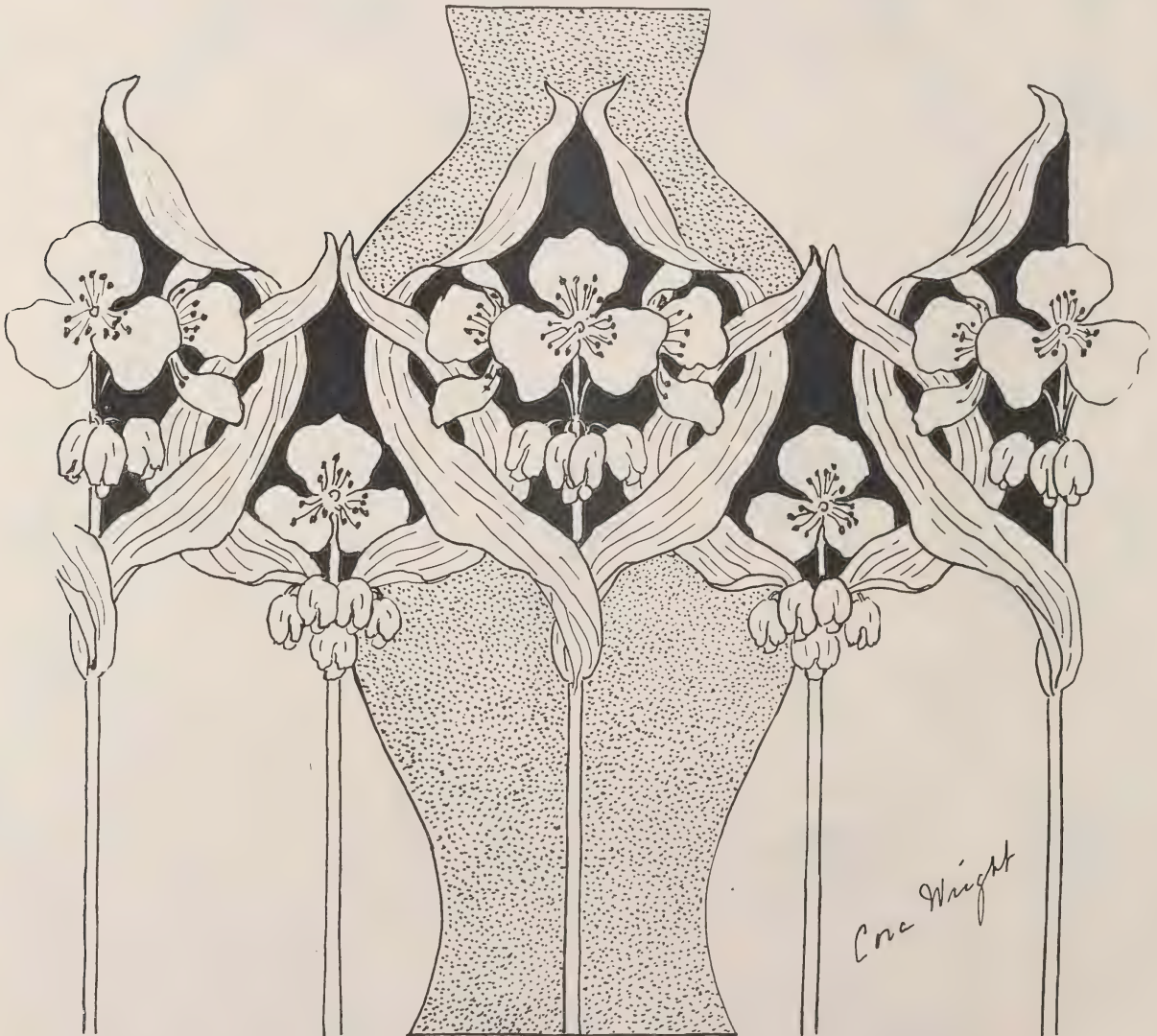
The second cup and saucer design is one which would be also very effective on a salad bowl. The ground might be dusted a soft grey, the blossoms left white with a darker grey outline, the centers yellow, the leaves and stems a green grey or blue grey darker than the ground. The third design can be executed in white on a dusted ground or in color or gold on white.

When stems are used the same designs can be adapted to various pieces by lengthening the stem part of the design for tall pieces and arranging the stems horizontally for short pieces. As a rule the more conventionalized the design the longer it will "wear" in favor, as long as it is not conventionalized in the extreme

of some style, such as the "Art Nouveau". The first plate design is somewhat in that style.

It is usually more satisfying to elaborate upon but one motif in one design. If two different flowers are used, take special care that they harmonize. Do not, for instance, combine the Potato and the Rose. Keep in mind always *purity of design*. You can combine the flowers of two garden vegetables, two water plants, two hot house flowers, two wild or two garden flowers. See always that the combined elements in your design harmonize in sentiment as well as in line. The simpler you keep your design, both in form and number of original elements, the better it will be.

Another point is to keep your design all one style, *i. e.*, do not mix up Art Nouveau and Rococo, Chinese and Louis Quinze, Empire and American Indian, and when it comes to the individual treatment of the motif, do not use several different treatments in one design, for instance, if you decide to give the stencil effect, with outlines white, or the color of the background as in the third cup and saucer design, do not combine with it any form which could not be treated in the same way. Do not combine a conventionalized and a naturalistic form, and never use Rococo scrolls under any circumstances, they are meaningless and used only by those who have no other idea in their head.



DESIGN FOR VASE—CONVENTIONALIZED "WIDOW'S TEARS"—CORA WRIGHT

Dotted portion, Grounding Green dusted; Leaves, stems and buds, Light Green lustre; Flowers and tips of buds, Violet lustre; Black portion, Gold. Outline everything with black. Vase to be divided into six sections.



STUDY OF SPIREA—ETHEL LARTER

The flower itself is cream color; the leaves, green with an outline and veining of cream color; the background, pinkish lavender. A design made from this study would be especially effective on a tall vase of graceful shape.



DESIGN FOR TRAY—NASTURTIUMS—MARIAM L. CANDLER

TREATMENT FOR TRAY—NASTURTIUMS

Mariam L. Candler

FOR the Nasturtium design, use the following palette: For the flowers, Pompadour Red, Flesh, Roman Purple, Lemon Yellow, Yellow Brown, Copenhagen Blue; for the light colored Nasturtiums in the center, use Lemon Yellow and Egg Yellow; for the dark markings, use Yellow Brown and Finishing Brown; for the other Nasturtiums, wash in with Pompadour Red and Flesh; the striped effects are made with

Roman Purple, a little Pompadour Red and a touch of Brunswick Black; the leaves are a combination of Duck Green, Deep Blue Green; Yellow and Grey for flowers; for the shadow leaves and blossoms, use Warm Grey and a little Deep Blue Green; the stems are Moss Green, shaded with Brown Green.

Flush in the background with Chinese Yellow, a dash of Pompadour (delicate shades), Russian Green and Duck Green. Use a little Violet of iron under Copenhagen Blue, for strong effect under the leaves and blossoms, then carefully blend these colors. For the second firing, retouch with same colors, accenting where necessary.



DESIGN FOR PLATE—EDITH H. LOUCKS

MAKE the ground of this design green with a blue tint; the white figure cream enamel; the scrolls and the ornament pointed towards the center of the plate, turquoise blue enamel, and the dark part olive green enamel. The center of the tulip-shaped figure, yellow with the turquoise edging it. Brighten the design with touches of yellow where the scrolls connect. Outline in black.

TREATMENT FOR NUT BOWL IN "BURR OAK"

Jeanne M. Stewart

THIS design is to be finished in the Green Grey and Violet tones. Each acorn has a light wash of light Violet, with a little Turquoise Green over the tips, while the hull is kept in the Greens and Browns. In these, Yellow Brown and Olive Greens may be used with Chestnut Brown and Yellow Brown in dark tones.

It would be well to keep one or two of the more prominent leaves in other autumn colorings, using Yellows and Browns, with but little red, as the latter color would not harmonize well with the Violet tones in back ground.

A grey made of Rose, Yellow Green and Banding Blue is used for lighter background tones shading into a darker grey of Ruby Purple, Shading Green and Banding Blue. Into this is worked the light Violet tone spoken of above.

The general tone of background should be Grey, with but occasional dashes of Violet.

Three fires are necessary to give this piece the proper depth of coloring and degree of finish. Dry colors dusted in last fire will give the darker tones a better glaze and finish.

PROVIDENCE EXHIBIT

THE Rhode Island School of Design at Providence has just closed its second Annual Exhibition by American Artists.

It is the purpose of this school to gradually form in its museum a characteristic collection of the best pictures of prominent American painters. To this end an exhibition is held each year of the best available contemporary works, and from each exhibition one picture is selected by a Special Committee to be purchased by the Trustees of the school. This method of selection also affords the people of Providence an opportunity to become familiar with the paintings produced from year to year by the leading American artists. The income of the Jesse Metcalf fund of \$50,000 is devoted to this purpose.

The aims of the Trustees have met with cordial appreciation from artists throughout the country, who in almost all instances have sent their best and most representative works. That the people of Providence appreciate the opportunity offered, is shown by an attendance of over 5,500 people during the three weeks the exhibition remained open.

This year nineteen artists exhibited. From the thirty

paintings hung on the gallery walls, the jury selected "Tulips and Hyacinths," by George Hitchcock, as the museum purchase for 1902. A "Still Life," by Wm. M. Chase, "Headwaters of the Westport Rivers," by R. Swain Gifford, and "In the Woods," by F. W. Benson, were also sold and remain in Providence.

One of the few examples of Miss Cecilia Beaux's work to be found in New England, is now on exhibition in our galleries, the portrait of Miss Sarah E. Doyle, one of the representative women of Rhode Island. The portrait was painted during the past summer. It is expected that this masterly work will remain on exhibition here for some time.



NUT BOWL IN "BURR OAK"—JEANNE M. STEWART

CLUB NOTES

The Jersey City and Brooklyn Club gave their exhibitions the first week in December, and we understand that they were very successful.

The Bridgeport Society of Ceramic Arts visited New York on December 6th, where they spent the day going the rounds of the studios, taking in the Tiffany Glass Studios, and those open to them, especially at 96 Fifth Avenue, where they were afterwards hospitably entertained by Mrs. Fannie Rowell.

The Mineral Painters' League has just been inaugurated in Auburn, N. Y. The following officers were elected: President, Miss Maude Myers; Secretary and Treasurer, Miss Etta Porter.

It is hoped that the City League may join the National League in the near future.

o o o

STUDIO

A class in composition and design has been formed to meet at the studio of Miss Mason,

NOTES 48 E. 26th street, under the supervision of Miss Grace A. Cornell, Mr. Dow's assistant at Pratt's Institute and his summer school at Ipswich.

sonal nature but because this company was a distinctly high-class American concern. Col. Taylor considered the matter at length in all its phases, but finally declined the order.

The reason for this negation laid in the fact that the order demanded some \$30,000 worth of ware of a peculiar pattern and decoration. All shapes must be distinctive and could not be reproduced either in design or decoration. The problem involved the creation of almost a new pottery on a small scale, or the relinquishment of a large part of current and profitable business.

The result was that a polite declination of the business, with thanks for the consideration, was returned by the Knowles, Taylor & Knowles Company with the reasons for the decision appended, and the executive office, logically deducing that if the largest pottery in the United States could not handle the order there was little use in looking elsewhere, placed the order with the Wedgwood people through an Albany jobber.—*Glass and Pottery World*.

CURIOUS OLD FLASKS

THERE is an old wine merchant in New York who has a curious collection of old bottles. One, which he believes the oldest bottle used for holding liquor in this country, came from Nassau, in the Bahamas, originally filled with snuff. It is made of a coarse, seaweed-colored glass, and is shaped somewhat like a chestnut standing upright upon its broad end. There is a broad-bottomed bottle which held madeira in Charleston, in 1810, and a Viennese bottle 125 years old, whose slender, graceful curves have been supplanted to-day by a more commercial shape. The first American gin-bottle, from the Schuchardt estate, has a pouter pigeon shape, which is delightful to the eye.

Among the later bottles are some which constitute the product of the bottle-maker's art when impressed glass came into use. On each side figures are

moulded into the glass. There are a number of "railroad bottles." On one a wagon running on rails and drawn by a horse is depicted on both sides, with the motto "Success to the Railroad." George Washington figures on one bottle, upon the reverse of which was Zachary Taylor, who, so says the glass, "never surrenders." A spread eagle and what appears to be a Masonic shrine, a fruit basket and horn of plenty, and two trees, one in leaf, the other bare, representing "summer" and "winter." A large round bottle, which in these days would contain Holland gin, is impressed with a series of monks at their prayers.

SOME pungent criticism was incited by the intelligence that President Roosevelt had placed the order for a new equipment of the White House with china with English manufacturers.

The information, while correct enough, did not entitle the strenuous Chief Magistrate to any charge of lack of Americanism. As a matter of fact, Col. John N. Taylor was urged by the martyred predecessor of Mr. Roosevelt, as well as the present executive clerk, to have Knowles, Taylor & Knowles Company take the order, not for any special reason of a per-



DESIGN FOR SALAD PLATE, OLIVES—ETHEL MUNDY

THIS plate design is to be carried out in two shades of grey green on a white or pearl grey ground. It can also be carried out in blues and grey, blue and white, or blue and green. Other color schemes will suggest themselves to the decorator which can be executed to satisfy individual tastes.



CARNATIONS—ALYCE BARBER PFLAGER

CARNATIONS

Alyce Barber Pflager

FIRST fire—wash in design leaving all details for subsequent fires. Light flowers, rosa, strengthened with same; center, lemon yellow. Dark flowers, American Beauty, leaves and buds, blueish greens.

Second fire—back ground, upper left hand corner, yellow green, with dashes of rosa through it and above design, running into shading green at right hand corner; fore ground, light wash of yellow brown, strengthened in shadows, with olive and shading greens.

Third fire—strengthen lightest flower with rosa, lemon yellow and yellow brown in center, keeping little crisp touches of light all through your design. Darker flowers, strengthen with American Beauty, and the very darkest, strengthen with crimson purple in shadows. Strengthen stems and leaves; shadowy flowers, wash in with rosa, and leaves and buds in shadow are washed in with lilac. (Design on page 201.)



EXHIBITIONS

AN event of importance to all book lovers will be the coming sale at auction in the Fifth Avenue Art Galleries, by Mr. James P. Silo, of a remarkable aggregate of rare and precious volumes, including many choice first editions, out of print editions, and superb editions de luxe. These volumes, selected by a connoisseur, during many years of travel, are works of the great classicists, writers of fiction, poetry, folklore, history, biography and travel.

A catalogue de luxe of the Marquand pictures and art treasures, to be sold by the American Art Association in Jan-

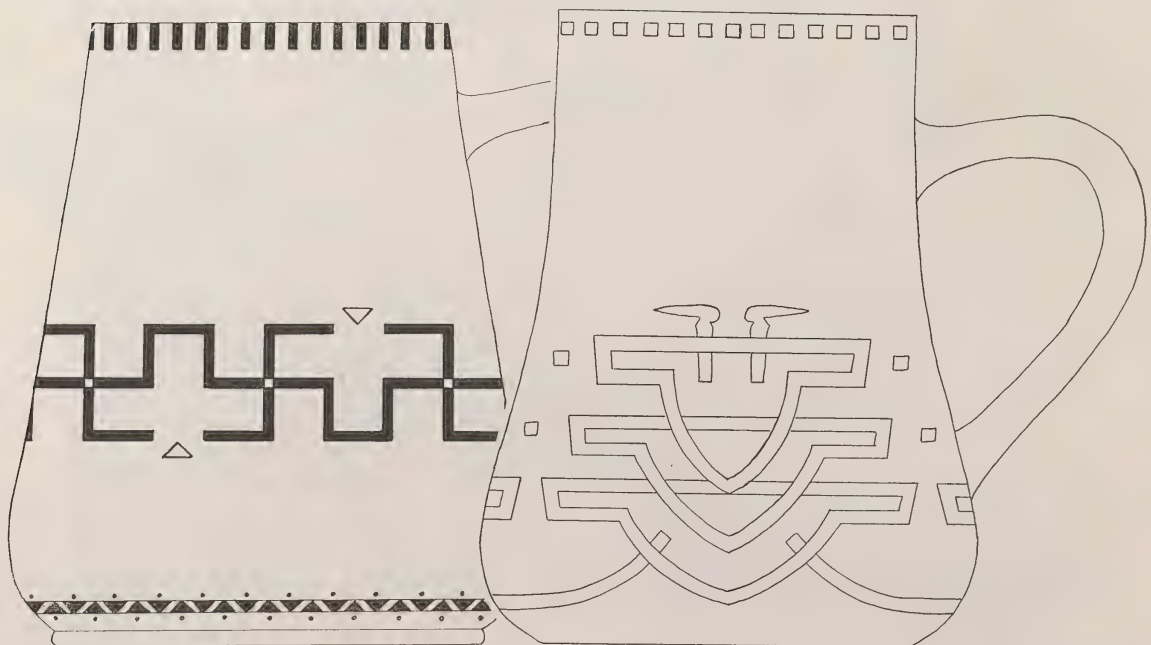
nary, is in course of preparation, and will be profusely illustrated by photogravures produced in the best manner, and printed on imperial Japan vellum, with several color plates. The descriptive matter and prefatory notes are by well known art writers and authorities, preceded by an introductory note written by Russel Sturgis.

A collection of rare and beautiful textiles formed by M. Nitall Benguiat, was exhibited at the American Art Galleries. There were Flemish and other tapestries, rich velours, brocades, and work pictures, beautiful laces, ecclesiastical vestments and hangings, curtains, reproductions of rare antique stuffs and several antique silver sanctuary lamps. The exhibition was free to the public.

The galleries of the dealers in both foreign and American pictures were never as attractive as this opening season, and there are continuous and continuing auction sales of pictures, furniture, bric a brac, hangings and china, with the great sales thus far announced of the winter, those of Marquand, Warren and Lyall collections, in the near future. Students should not miss these.

The exhibition of the American Water Color Club, at the Fine Arts Galleries, was successful.

Messrs. Augustus St. Gaudens, Daniel Chester French and John Quincey Adams Ward, the noted sculptors who compose a committee to advise regarding the sculptural scheme of the Louisiana Purchase Exposition, have been in St. Louis the last week, consulting with Mr. F. Wellington Ruckstahl, chief sculptor for the Exposition. The sculptors spent considerable time examining the lay-out plan of the fair and its development, into buildings and cascades, with the view of advising regarding the sculptural treatment.



INDIAN DESIGN FOR STEIN—ALICE WITTE SLOAN



JONQUILS—F. B. Dulich

JANUARY, 1903

SUPPLEMENT TO

KERAMIC STUDIO.

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SYRACUSE, N. Y.



INDIAN DESIGNS FOR STEINS AND BOWL—ALICE WITTE SLOAN

THESE designs are especially suitable for underglaze decorations on pottery, using one, two, or three colors at the most. Matt or Cobalt Blue, French Green, and Red T, possibly a little Orange, can be used, leaving the original pottery

for the ground. Put on the color heavily with fat oil and turpentine.

Fire to overglaze heat before glazing, to harden the color.

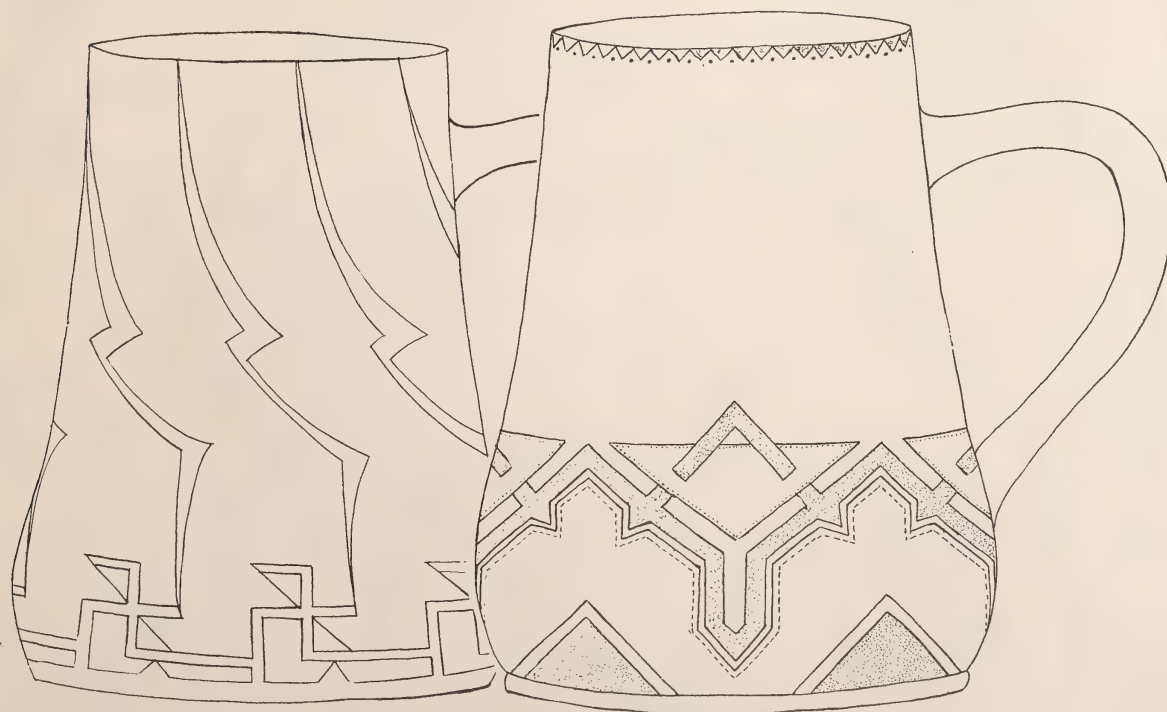




PLATE DESIGNS—SALLIE S. HOLT

PLATE DESIGNS—WILD FLOWERS OF TEXAS

Sallie S. Holt

NO. 1. Fox glove. Tint the plate very delicately with yellow brown for first fire. Draw the whole design in gold for second fire. Fill in with the enamels for third fire, using deep purple, very little purple to a good deal of enamel, just enough to make a deep purplish pink. The tender leaves at the top a delicate green, the larger leaves and stems a shade darker. The wide bands are green outlined in gold.

No. 2. Is a wild berry. Treat it in the same way as No. 1, only make the purple enamel very dark for the outer berries, and use a delicate green for the smaller bunch. Shade the leaves with a darker green. The little flower looking forms at the end are the berries that have burst forming a little flower.

No. 3. Is a very delicate little flower, with a very delicate violet edge shaded into pure snow white center, the stamens and pistil are also white; unless you examine it closely you would not see them. Fill in the little flowers with a thin wash of white enamel (add a little Chinese white to the enamel), before firing the gold, for the last firing touch the edge with light violet of gold, to which a little deep blue has been added. The top flower, the four petals are very light green and the three are a shade darker. These designs will fit the Ransom salad plates exactly.

No. 4. Iron Weed. The upper part of flower, ruby enamel, with a touch of blue. Lattice gold, with green enamel between—stems, leaves and bands green outlined in gold.

No. 5. Wild Coreopsis. Flowers a deep yellow orange with brown center, put the centers in with white enamel for first fire, cover with violet of iron to which a little black has been added, the buds, stems, leaves and bands green enamel, outlined with gold.

No. 6. Wild Daisy. Tint the enamel with a very little light violet of gold (as the flower is the most delicate lilac shade), the centers yellow, leaves, stems and bands green enamel outlined in gold.

No. 7. Black Eyed Susan. The centers are a dark reddish brown, the petals a deep orange, leaves and stems pale green.



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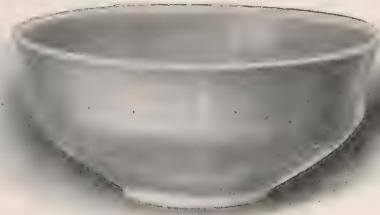
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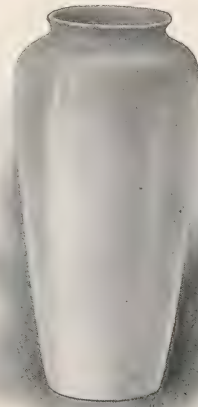
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THE exigencies of the holiday season and the various exhibitions are absorbing the clubs at this time, consequently the League has nothing very active to report, save that the

wheels are still going round. Plans are being made for the representation of the League at the St. Louis Exposition, as well as the Comparative Exhibition next May.



The criticism of the vase used in the previous competition, that it had too small a base, has been heeded in the selection of the present model, which is well known and satisfactory as to standing qualities.



The Advisory Board wishes to convey its Christmas and New Year greetings to the clubs, one and all; to those who are of our body corporate, as well as to those who have not yet joined our ranks, but whose co-operation we hope we may have ere long.

Sincerely yours,

IDA H. JOHNSON,
President N. L. M. P.

PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

SUGGESTION IN PERSIAN ORNAMENT (Pages 206-207)

K. Livermore

OUTLINE and burn any desired background, making a contrast between the outer and inner back-grounds. Color as follows, using water colors: Dotted spaces, green (Olive Green and Hooker's Green make a pleasing tone); leaves the same; black spaces, dark blue; large white form in center, light blue; outer petal-forms, dull red, also the two forms in center having short lines; the turn-overs on petals leave in natural wood color. Small flower forms outside of leaves, red. The design is suitable for table, piano-bench or tabourette. Study colors in Persian ornament, if possible to obtain books.

SUGGESTION IN PERSIAN
ORNAMENT

Suitable for Table, Piano-Bench or
Tabourette. Treatment on page 205.





PERSIAN SUGGESTION
Treatment on page 205



Fuh-hi, the discoverer of "Eight Diagrams".

THE COLLECTOR



THE PA-KWA

Mary Churchill Ripley

BOTH in shape and pattern, this rare old Chinese vase is a reproduction (made perchance in the seventeenth or eighteenth century) of the first vase made of porcelain as gift to an emperor many hundred years ago. It is ornamented with one of the most meaningful designs in

Chinese art, known as the "Pa-kwa," or eight diagrams of "Fuh-hi", and of all Chinese ornament this design is the most important of any that claims our interest. It was copied by European potters, and is frequently found on old Spode and early porcelains. Rarely are the lines copied exactly, but are made to surround plates as borders, or to fill in as background ornament.

Volumes have been written, both by Chinese and Occidental authorities regarding this design; for our purpose, however it is not necessary to give explanation, but it is well to state that its combination of broken and unbroken lines is made with evident intent. The unbroken lines represent the Celestial and male elements in nature, while the broken lines refer to things terrestrial and the female element.

By three unbroken lines  reference is made to Father and Heaven, and by the broken lines  we find Earth and Mother designated. So on through the Heavenly Pantheon, until the elements, fire, water, dew, etc., are all disposed of and distributed as possessions of sons and daughters of the divine parents who rule the universe.

The central disc in the pattern on the vase, is divided by two semi-circles and represents the dual powers in nature—male and female,—light and darkness,—cold and heat, etc. This object is called the "Tae-Kieh," and when arranged in the center with the eight diagrams around it, it is used as a charm and with it all sorts of articles are decorated.

When porcelain was first discovered in China, it was



The Tae-Kieh.



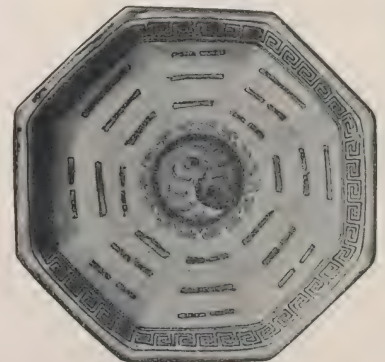
A Square Vase of Chien Lung Porcelain, with blue curl work on background of white, is moulded in relief in the paste, the eight symbols and four eyes on each side. Height 11 inches, diameter 8 inches. Collection of J. Edward Boeck.

reverenced because of its dual nature, consisting as it did of two substances, the fusible petuntze and infusible kaolin.

There exist to day in the possession of many collectors, pieces both of Oriental and European ware which are decorated with lines and signs, which until lately have been described even in museum catalogues as "Philosophical Emblems." When a sufficient amount of interest was awakened, students were addressed on the subject, and have given information which has added perceptibly to the pleasure of those who are making in some instances, at the present time, collections illustrative of Chinese philosophy and the thought life of the Orient.

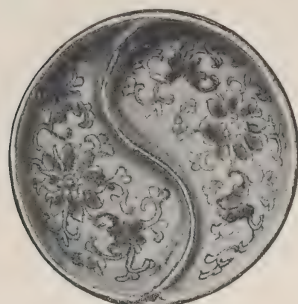


Common Canton ware roughly decorated with "Yang and Yin" surrounded by "Pa-Kwa."



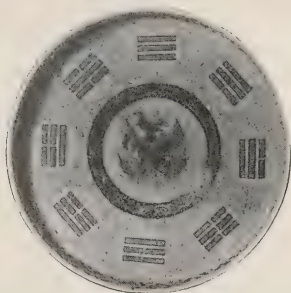
In our study of objects we have to deal with the concrete rather than the abstract in the consideration of the patterns that interest us, for it is as they do appear, and not as they should appear in strict adherence to regulation, that we note them upon the art objects that we possess. The dishes used

by the most ordinary Chinaman for his daily meals, are decorated very often with poorly drawn "diagrams" and "Yang and Yin" discs painted in crude colors. The outline shape of the "Tae-Kieh" is also frequently described in small sweetmeat and watermelon seed dishes, the dividing line through the center following the circles of the "Yang and Yin."



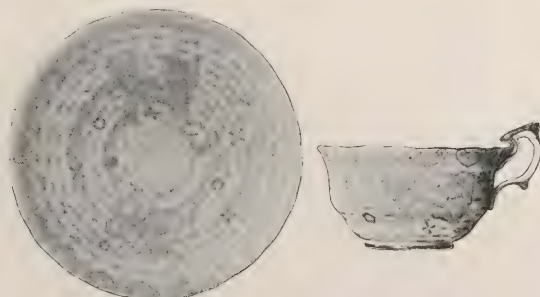
Canton Dish, with Tae Kieh.

ularly is this true in Japanese use of the Pa-Kwa, the Nipponese artists using their own fabulous fringed turtle as central ornament instead of the "Tae-Kieh."



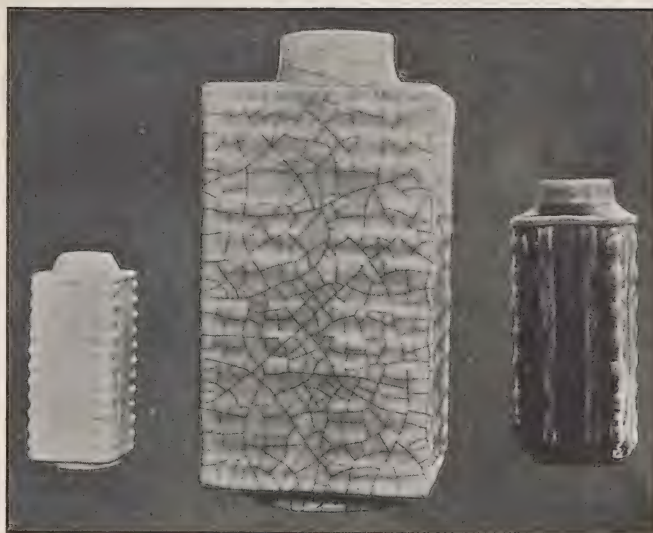
Japanese Porcelain decorated with the "Pa-Kwa".
Fringed turtle in center of dish.

Although cups, saucers and plates are found from time to time, decorated with the eight diagrams, and various mythical monsters intended to represent those on Chinese art objects, it is difficult to secure photographs for illustration. In the



English Porcelain (Copeland) with line decoration based on "Pa-Kwa."

Copeland cup and saucer, the lines have become mere decorative features, the Chinese "Dragon-Horse" being one of the animals, and the mythical "Lion" the other. Fabulous beings are sometimes represented as holding the "Pa-Kwa" and such are used as charms and for purposes of divination. It is generally believed that the diagrams furnish a clue to the secrets of nature, and that speculations based upon their various



Left—Small square Vase of white Chien Lung Porcelain, eight symbols. Height 4¼ inches, diameter 1¾ inches. Center—A Square Cracked Vase of Chien Lung Porcelain, with the eight symbols moulded in the paste under the glaze. Height 9½ inches, diameter 4½ inches. Right—Square Bottle of Chien Lung Porcelain, with the eight symbols incised in paste in relief under a brilliant glaze of bluish green "Kingfisher's feathers". From collection of Chinese Porcelains belonging to Mr. J. Edward Boeck.

combinations are indulged in by believers in occult influences and geomancy.

When properly arranged, the three unbroken lines refer to the Father, and are placed in the eastern position. The three broken lines are placed in the west. Counting the three lines as 3, and the broken lines opposite as 6, the number 9 is the result. This added to the central *unit* (the Tae-Kieh), makes the Sacred number 10. So on all around the circle—



Large square Vase of Chien Lung Porcelain, soft paste, with the eight symbols moulded in relief in the paste and decorated with flowers in blue, two small firing cracks in paste. Height 13½ inches, diameter 6 inches. Small Blue and White square Vase of Yung Cheng Porcelain, decoration floral and symbols in relief. Height 10½ inches, diameter 4½ inches. From collection of Mr. J. Edward Boeck.

counting the lines opposite each other we have always nine, so that there are three or four sets of nines, each in turn made ten by adding the central unit. Chinese dinner tables are set at times with reference to these combinations, and dishes made to fit around a central dish. It is in fact astonishing to find that so many objects trace their origin to the "Pa-Kwa," and beside ceremonial pottery, we have ornamental and ordinary articles without limit.



The "Pa-Kwa", correctly arranged.

CEMENT FOR CHINA

A solution of gum arabic, with enough plaster of paris stirred in to make a soft paste. This is quite colourless, and holds excellently. For very delicate china, some people tie the pieces carefully in place with tapes, stand in a saucepan

of cold milk, and very slowly heat to boiling point, and then move the saucepan back from the fire, and let the china stay in for about five minutes; after which it is carefully lifted out and placed on a shelf till dry.

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

All questions to be answered in the Magazine must be received before the 10th day of the month preceding issue.

M. C.—Your requests came too late for the December KERAMIC STUDIO. If you read carefully the directions for painting any of our flower studies you will know all there is to know of how so-called Rookwood effects are gained in over-glaze decoration. We hope later to give reliable instructions for decorating under the glaze, *i. e.*, on the biscuit before the glaze is put on, but it will be impossible for us to do as you suggest "will make KERAMIC STUDIO worth subscribing to," that is, tell you how the Rookwood decorators get their effects. That is their secret and they will not give away their business. The term "Rookwood effects" is very vague at present, it is usually applied to their original style of decorating in browns and yellows, but their later work is so entirely different, that the old term would be misleading. See article on Rookwood in KERAMIC STUDIO, Nov., 1901.

The decoration on any piece should be massed on the heaviest part, or the swell of the form. You can suit yourself as to the decoration of the inside of a stein, usually it is left plain or has a band or border decoration, gold rims are used only when there is gold in the outside decoration. This is not often the case. You will find cuts of the latest card receivers in all the china dealers' catalogues. We do not know of any shape as being especially in vogue.

M. L. E.—Both lustres and dull effects are freely used at present in decoration.

F. T.—The back grounds of flower paintings are usually worked in with the flowers to keep the whole soft. See the treatments of colored supplements. We use india ink for sketching designs, it will always fire out if the painting is properly fired. There are also pencils which come expressly for drawing on china. You can procure them from any dealer.

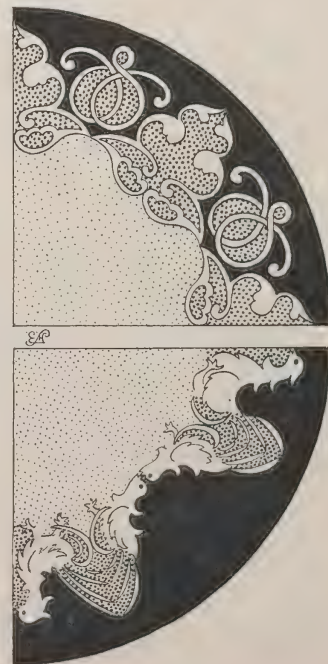
K.—China can not be fired in a gas stove.

SUGGESTIONS FOR MEDIAEVAL BORDER DESIGNS

Frank S. Browne

THESE designs are most effective carried out in gold and flat enamels outlined in gold or color. For the conventionalized rooster we would suggest a gold border and a cream center. The bird in flat green enamel with scarlet enamel tail feathers and head, and feet in orange enamel—outline black. The scroll design might be in turquoise enamel on a dark blue and green ground, centre white or pale green, outlines gold, the alternate small ornament might be in apple green enamel.

The third design might have a back ground of gold, edge of yellow brown lustre, scroll of green enamel and flowers violet with white or blue enamel dots center white or cream, outlines in dark red or black.



KERAMIC-STUDIO

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KEEP THE FIRE ALIVE

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A MONTHLY:
MAGAZINE:

FOR THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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Some Leading Agencies of Ceramic Studio.

We take pleasure in mentioning a few of the leading agencies for the sale of the KERICAM STUDIO, where, also, subscriptions may be placed:

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 can procure it through the American News Company, New York, or its branches

KERAMIC STUDIO

Vol. IV, No. 10

NEW YORK AND SYRACUSE

February 1903



PROPOS of the spirit of unrest among Ceramic workers, which we have considered one of the hopeful signs of the times, some have doubted its being a good thing and objected that it is an uncomfortable feeling and interferes with the business part of Ceramic work. Truly there is a kind of mental laziness which keeps even

the best workers in a rut until some invigorating spring rain washes them out and lands them high and dry (finally) in pleasant pastures. The process of being disturbed is dismaying and not much moss can be gathered in the rolling about, but when the final resting place is reached, the wonder is how an even so comfortable and highly finished rut could have been endured so long with so little comparative profit.

✦

The eleventh annual exhibition of the N. Y. S. K. A. was well worthy of any sincere working organization. That strong decorative work is possible to the mineral painter was demonstrated by an excellent purpose in design, a fine sense of color and some capable drawing.

A notable feature of much of the work shown was that, whereas the Japanese influence could be seen to a large degree, it was not at the sacrifice of individuality and there was an absence of direct imitation.

It might be well again to give a cry of warning against any attempt to decorate various modelled forms with designs suitable only for easel productions. Picture painting in its literal sense has no place in the field of Ceramic decoration.

✦

An exceedingly interesting exhibition. There is a marked improvement in design and the average is good.

ARTHUR DOW.

That the exhibition compares favorably with those in other branches of the arts, as far as the standard assumed is concerned, goes without saying. Anyone fortunate enough to spend an hour there was fully repaid by the realization that a strong note has been struck and is being sustained. Ceramic work in America promises much.

GEORGE ALFRED WILLIAMS.

An agent of the Royal Berlin factory remarked that the work looked professional and that he had no idea we had such finished decorators in this country.

✦

Mr. John LaFarge, of New York, addressed society and members of the Art Club in Providence, R. I., in December. Mr. LaFarge had planned to talk of something doctrinal, but a few days before he received proof sheets written in English by the director of the Japanese Imperial School of Tokio. Upon reading them he said he "had such a feeling of relief, of playfulness, a getting away from formula, that he felt that Japanese art must be his theme. He illustrated his sketches of the life of Japanese philosophers and artists by views manipulated by his Japanese valet.

DESIGN COMPETITION

THE Editors of KERAMIC STUDIO desire to announce a change in the annual competition for the anniversary May number.

The prizes will be awarded as follows:

For the best original naturalistic study of fish and seaweed, birds or wild flowers, executed in color, preferably on china panel, or in water color—study to be about 9x12—\$25.00.

For the best conventionalized study of one of the above subjects, executed in flat color on china or in water color, accompanied by pen and ink or wash drawing of separate parts—\$25.00.

For the best conventional design in black and white, made from one of the above subjects, accompanied by color scheme and adapted to four forms, plate, cup and saucer, tall piece and low dish—\$25.00.

For second best conventional design as above—\$15.00.

For third best conventional design as above—\$10.00.

For conventional designs use two to five colors.

The designs must be received on or before March 15th.

The naturalistic studies must be received on or before April 1st.

Other designs submitted will be considered for purchase.

✦

EXHIBITIONS AND SALES

THE sale of the art and literary property collected by the late Henry G. Marquand took place in New York on the afternoons and evenings of the week beginning January 23, 1903. The collection included paintings in oil and water colors, antique and Chinese porcelains and pottery, lacquer, bronzes and cabinet objects, European ceramics and antique silver mezzotints and etchings, antique glass, Persian, Damascan and Rhodian art objects, fine art and other books, Limoge and other enamels, intaglios and other gems, snuff boxes, watches, antique tiles, Hispano, Moresque and other plaques, the Della Robbia terra cottas, antique Roman mosaics, marble statuary, antique and modern rugs and tapestries, antique embroideries and textures, antique and modern furniture, etc., the famous piano designed and decorated by Alma-Tadema, and which is said to have cost Mr. Marquand \$50,000.

The above detailed notice of the art and literary objects in the collection gives a faint idea of the importance of this sale, which in some ways is the most comprehensive and distinguished that has ever taken place in New York.

✦

Mr. B. Kobayashi, of Tokio, gave during December, at the rooms of the Architectural League, a private view of his collection of rare old Japanese prints and books. The collection, which was especially interesting, represented the principal Ukiyoe artists from Moronobii to Hiroshige.

✦

The little association of men and women calling itself the American Society of Miniature Painters is proving that it was

not formed in vain by offering a fourth annual exhibition to a large and appreciative crowd of visitors in the lower gallery of Messrs. Knoedler & Co.

The annual Academy Exhibition at the Fine Arts Galleries in West Fifty-Seventh street is considered one of the strongest in the Academy's history.

The Worcester Art Museum will hold an exhibition of pottery and porcelain by American makers, to open Jan. 31st and close April 30th. It is hoped that this exhibition will show the best that has been done in the United States in these lines.

The Chicago Ceramic Art Association had a holiday sale at the Palmer House, which proved a splendid financial success. The public appreciated the fact that this was a sale and not an exhibit, and bought freely. The club are now planning a study course, in which clay is to prove a prominent feature. Study will begin sometime about Feb. 1st.

STUDIO NOTES

Miss N. Hatch, the most prominent firer in Chicago, is spending January in New York City. The crowning beauty of most of the best works done in ceramics in Chicago is due to Miss Hatch, who has made firing a study for many years.

The artists, mostly ceramists, of the Auditorium building, are planning for a large reception to be held afternoon and evening of Jan. 21. The studios are all to be thrown open, both on the 10th and 11th floors, and the public will be most cordially welcomed to all the studios. There are about 25 artists, all told, that occupy studios on the two floors, and live in a little world all by themselves.

Miss Frances MacArthur who has been studying in New York with Mr. Fry, Miss Mason and Mrs. Leonard, will give a reception at her studio in Perth, Ontario, Canada, showing to her friends the work she accomplished under her instructors.



CUP AND SAUCER—HISTORIC ORNAMENT, MENTION—GRACE W. STEPHENS

IT would seem best to carry out this design in richly colored enamels, using a body enamel made by mixing together two parts Aufsetzweiss with one part English enamel thinning with lavender oil for the large spaces, with turpentine for the small figures. Ground of Dark Blue (Lacroix), scrolls of Capucine Red painted over for the second fire; Brown, made

by mixing together Yellow Ochre, Silver Yellow, Brown 4 and a little Black; while for the third scroll Green is used, Apple, Emerald, with a touch of Green No. 7.

Outline the whole either in fine raised paste or flat Gold. Handle of cup of solid Gold or of the Blue Enamel. Tint the plain portion of both cup and saucer a cream color.



PANSY DESIGN—F. B. AULICH

LAY in the background with a large brush using Aulich's Water Green and Olive Green for the deeper shadows and Lemon Yellow for a sunny spot above the design on the right side. Then wipe out the principal flowers with a rag or with the brush.

For the pansies use Blue Violet for the light or prominent ones and Deep Violet for the darker ones. The centres

are painted in Lemon Yellow shaded with Albert Yellow. When dark enough in the second painting take a long thin brush (which I call stemmers, because I use them for the stems) and put in the fine veins in the centre of the Pansy, using Crimson Purple and Superior Black. Sometimes these veins are called the whiskers. They give the finish to the pansy and should be carefully done.

NATIONAL LEAGUE

THE course of study, as arranged for the National League by its Chairman of Education, is a most important event in the League's history.

After the Paris Exposition, we ceramists awoke to the fact that a great chasm separated us from the world of artists and artist-craftsmen, and we have since been in a state of unrest and transition. Many influences have been at work for our good. The manner in which the jury at the Paris Exposition regarded our work stung us into action, and the helpful and inspiring influence of such men as Mr. Dow has done much toward opening a way for us to gain that which we need. The Paris jury revealed some things to us which, though not flattering, were wholesome food for thought. They explained that our work could not be recognized as ceramic art because we decorators had had nothing to do with the production of the ware itself—the fashioning of the forms, the making of body and glaze, etc.—their idea of a ceramist being one who prepares his own bodies and glazes, fashions his forms and decorates, glazes and fires them himself. Our work, furthermore, could not be honored as decoration because, as a rule, it was not decoration—we having mistaken our ceramic forms for nothing more than surfaces upon which to represent flowers and figures, instead of first of all studying form, and to a beautiful form adding only such decoration as would be a carrying further, an enhancing of the form itself. Those of us who have begun to study seriously have learned that to gain any placing in the art world or be ranked with sincere artist-craftsmen we must study the principles out of which the world's great art has grown. We find that those artists and artist-craftsmen who have achieved real distinction are those who have studied the art of the past and

The course of study of the National League will be found in September KERAMIC STUDIO, and the vase and bowl were illustrated in January number. We intended to reprint the course of study in this issue, but lack of room prevents us from doing so.—[Ed.]

have become filled with the spirit of the fine old things, which has given a touch of distinction to their own work afterward. They study their material and use such decoration as will be in keeping with it and with the use for which the article is intended.

Many have been won over in spirit to this new point of view but are somewhat discouraged by the difficulties in actualizing these ideals in personal experience, owing to the lack of sympathy on the part of our patrons who constitute the masses. When we ourselves learn to love good and beautiful work, and direct our efforts to producing such, it will not be long before the people will begin to care for it and want it.

The main thing now is to enlist the interest of all ceramic workers in the movement, and that the National League is wishing to do in its "course of study" for 1902-1903. Form being the first subject in ceramics which we ought to consider, but have heretofore neglected, it seems natural that this course of study should begin with a "Modelled Candlestick" and a "Drawing of a Ceramic Form (a pitcher.*)" This is getting back to first principles, and if we go about it in the right way we should get at something worth while. For inspiration we could not do better than to study the beautiful pottery in the museums, from Cyprus, Peru, and also the work of our own American Indians, made at a time when the art-feeling was strong, and fine art was put into the simplest articles of utility. Ancient Greek and Roman lamps will suggest ideas for candlesticks, as will architectural pillars and columns.

This study of form leads us to an unlimited field of possibilities, the use of ornament either incised, modelled in relief or painted. We may also venture into the fascinating study of "matt" or "texture" glazes.

All these interesting things, however, are nothing without beauty of form to begin with.

This list also calls for a "Design for tile." These three problems constitute the *competitive* features of the course, and



DESIGN FOR PLATE—CATHERINE SINCLAIR

For color use Delft Blue (Lacroix). Paint in background, leaving design white. Two firings are necessary although the shade desired is not dark.

the three overglaze problems form the *comparative* features. These latter are interesting. Three good, simple forms have been chosen—bowl, vase and plate—and there are no restrictions as to subjects for design or manner of treatment. Surely here is latitude for the free play of our inventive faculties, for this group of six problems embraces the complete range of ceramic possibilities. To get the utmost good out of this plan of study we should each work out the entire six problems. It is the way to learn, for at the exhibition of this work, which comes off the last of April, we shall have the opportunity of comparing our efforts with those of others,

we may see where others succeeded or failed in dealing with precisely the same difficulties we ourselves had met.

I believe that if we all take hold of this in the right way it will surely be the awakening of a general ambition to cultivate such an appreciation of the beautiful as will not only affect the quality of our overglaze work but will broaden our horizon to such an extent that we shall endeavor to become independent ceramists, able to conceive our forms, fashion them in clay, decorate, glaze and fire them ourselves—each of us thus producing work which will express our personality and individual nature.

MARSHAL FRY.



SWEET PEA STUDY—MARIAM L. CANDLER

SKETCH in the design with India Ink. For the delicate colored blossoms clustered in the centre, and the darker ones radiating from them, use Rose, Warm Grey, Lemon Yellow and Mauve with a little Deep Blue Green added.

Treat the study with clear flat washes.

The leaves and pea pods are in soft green tones, with touches of darker green, use Moss Green, Olive Green, Lemon

Yellow, Brown Green and Shading Green. The background shade from soft greens to darker tones, using Apple Green, Royal Green and Copenhagen Blue.

For shadow effects use Brown Green with a touch of Roman Purple.

In retouching use the same colors as in the first firing, bringing out the details.



POTTERY

MARSHAL FRY

EXHIBITION OF THE N. Y. S. K. A.

CERTAINLY the New York Society is the most progressive of any of the Ceramic Associations, and it is not without reason that we look for great developments in the future. Although the general effect of the exhibit was somewhat marred by the introduction of work executed and exhibited a year or more ago (the rules of the society being set aside for the sale), it was easy to find everywhere indications that the unrest evident in the society for the last few years is bearing fruit of a kind which inspires more than hope.

Although the room at the Hotel Majestic was larger and better lighted than the one at the Waldorf which has been used so long, we still contend that it is not the place for an exhibition of really artistic work. It is a pity that the N. Y. Society and all other Ceramic Associations cannot see that a gallery is the only proper place for an art exhibition—cannot appreciate the fact that all profuse decoration in the room itself, many windows breaking up the wall space and giving cross lights, lace curtains and palms giving a bazaar effect, columns impeding a clear view, distract the attention, detract from the dignity of the exhibit, shock the artistic sense and give an air of levity which those who are ambitious to have their work regarded in the light of sincere artistic endeavor must deprecate because of its effect upon the few art critics who overcome their natural prejudice against “china painting” and try to consider seriously this new movement toward true decorative art in Ceramics.

Severe simplicity forms the best setting for decorated ware. Even those who regard their annual exhibitions as a means of disposing of fancy work at fancy prices, ought to realize that even fancy work shows off better on a plain background. Then the combined air of a social function, given

by the surroundings, and of a bazaar effected by the intermingling of old, foolish and tasteless work with the new and good, prevents in many cases a serious examination of the work by people whose favorable judgement in art matters it is most desirable to obtain.

As there is much of interest to our readers which cannot be compressed into the space allowed for exhibitions in this number, we will have to divide our account, drawing the line for convenience between those exhibitors who showed some pottery work and those who decorated solely in overglaze.

As far as glazes go, matt and other glazes, naturally the loaned exhibit of the Alfred State School of Ceramics, under Mr. Charles Binns, was most interesting for variety, artistic effects and texture. This has already been illustrated in *KERAMIC STUDIO*, so we pass to the exhibit of Mr. Fry.

Considering this year's exhibit more in the light of a sale than as an exhibit Mr. Fry did not show much of the new work which he is doing in pottery, so that our illustration of his interesting modeling is made up in a great part of pieces still in his studio. Mr. Fry has been devoting his time during the past year to the study of design and its application to Ceramic forms. The influence of the aboriginal Indian is



MARSHAL FRY

evident in his quaintly modeled bowls and jars, built by hand of a soft buff clay, smeared here and there with a tinge of iron red, which gives the mellowing effect of having been caressed by the fire and the hand of time. This clay is of his own mixing, the ware is un-glazed and fired at a low temperature, but is truly artistic and American in feeling. The forms are sometimes undecorated, and sometimes have an incised design simple and Indian in character, the snake design, so frequently used by him this year, being one of his own conceptions, but truly in keeping with the character of the ware. Mr. Fry showed also some interesting little pieces of pottery

simplicity. Her over-glaze decorations are carried out entirely in greys and blues. The tea caddy of unglazed pottery was crowned very appropriately with a silver top which she herself made as she did also the bronze, copper and silver stands for her delightful tea tiles.



POTTERY

EMILY F. PEACOCK

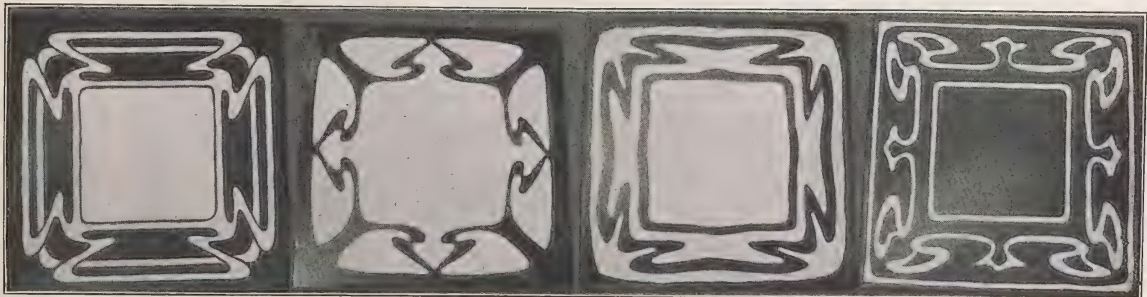
with matt glazes, made and fired by himself. His new over-glaze exhibit was confined to a few bowls and plates and a tobacco jar with severely conventionalized bands of decoration exceedingly well designed and spaced and executed with a refined and pleasing taste. The bowls were of Japanese ware, "Satsuma," a rich cream with a fine crackle, the decorative bands of sombre color harmonizing well with the ground. The plate designs were executed in a soft blue grey on white. His conventionalized Fleur de Lis vase in violet and grey tones, and his Japanese vase of white storks and reeds on a rich black ground, have been seen before but are always admirable.

Miss Emily Peacock showed a few pieces modeled by hand and some cast from molds designed and made by herself. In all that she does she shows an exquisite taste and



POTTERY

MRS. L. VANCE PHILLIPS



TEA TILES

EMILY F. PEACOCK

exhibit were of a cream white pottery body, fired at a low temperature with a soft matt or majolica glaze; some of the shapes, especially those carved in low relief, were very interesting.

Mrs. Phillips showed, as usual, a number of finely executed figure panels, suitably and tastefully framed, some decoratively treated on a chased gold ground, but her master piece was a large punch bowl, charmingly decorated on the inner rim with an adaptation of Reginald T. Dick's design of dancing figures in soft pinks, violets and blues, treated conventionally with a white outline. The outside of the bowl was gold with a repeated bit of charming color glimpsed through an irregular opening finished in raised gold.

Mrs. Anna B. Leonard showed a plate and a bowl made of Volkmar's clay at his School of Pottery last summer. The plate was cast in a mould which she made herself. Mrs.

Leonard exhibited this piece especially to illustrate the possibility of the amateur making objects of utility as well as of art.



POTTERY

MRS. L. VANCE PHILLIPS



POTTERY

MRS. LEONARD

The plate has a light blue grey stannifer enamel glaze with the decoration in dark blue. The bowl was built by hand from her own design and is simple and artistic in the lines of its modeled decoration. The touches of light yellow on the grey green matt glaze melted and overflowed the raised outlines, which happy accident rather enhanced the effect.

In overglaze decoration Mrs. Leonard exhibited a number of plates with simple decorative treatment in flat enamel. In the salad set given as color supplement in this number there was a varying depth of tone in the flat washes which do not show in the reproduction.

The design of the orange bowl was given in KERAMIC STUDIO some time ago, for the outside of bowl, but looks equally well on the inside (it should not be used outside and inside at the same time.) It was carried out in orange and olive green on the white china with dark outline, the color effect suggesting Polychrome Delft or the Italian faïences. The same design was used in lustre on a large punch bowl, the background being green lustre over gold, the leaves in flat enamel, the oranges in lustre with a wash of ruby over the orange, outlines black and gold bands inside. The smaller bowl in the illustration is a treatment of the corn flower in dark blue and green enamel, other panels being gold.

[CONTINUED]



MRS. LEONARD

MRS. SAFFORD

MRS. LEONARD



OAT MEAL SET IN BLUE ENAMEL—EMILY F. PEACOCK



BON BON DISH IN BLUE ENAMEL—ALICE SHARRARD

CLAY IN THE STUDIO.

(Fourth Paper.)

Charles F. Binns

HE taste of clay workers varies greatly with regard to the color of their clay. The maker of porcelain seeks a bluish white and secures it by the use of a "reducing" fire in his kilns.* The manufacturer of dishes seeks the same white, but, not being able to command the reducing fire adds a stain of cobalt blue to his mixture. The terra-cotta man has to make wares to match the color of brick or to please a fastidious architect and he resorts to the blending of natural clays until the required hue is obtained.

Some artists like a white clay, some cream, others again lean towards buff, brown or gray. To some the red of a well burned brick is pleasing and to others there is nothing superior to the massive effect of Grecian black. How shall they all be pleased? Obviously, if each can mix his own materials the desired end will be brought within reach and therefore the following remarks:

Clay contains one important and universal colorant, iron. A clay without iron is rarer than a black swan, though the amount contained varies all the way from one-tenth of one per cent. to eighteen or twenty per cent. Clays as rich in iron as this are almost iron ore and would probably prove too fusible for pottery purposes. They would be liable also to burn to a violent red in the fire. Clays with one per cent. of iron can be used in white wares, the iron being only sufficient to impart a cream color which is partly neutralized by the flint added to the mixture.

In the making of porcelain even more iron is permissible, as the "reducing" fire already alluded to has the effect of turning the iron blue instead of yellow. The reducing fire, however, is not the ordinary method of burning so that it is safe to reckon that a clay will burn to a pale cream color as the nearest approach to white. Iron produces cream, buff, brown or red under normal conditions. Red brick and tile owe their color to the iron in the clay and to the same cause, but under somewhat different conditions, the buff colors of terra cotta and floor tile are due. Darker browns are due to the presence of manganese, an oxide which produces the blackish glaze used on milk pans and stone jars. The white body mix given last month may easily be stained to a pleasing brown by the use of burnt umber, an earth which can be procured cheaply through any druggist. The quantity used will depend upon the color needed. Three per cent. will produce a fairly dark color. The umber should be added to the dry clay before being made into slip. The color of the umber itself is due to the presence of both iron and manganese. A good buff is far more difficult to make, a fact which illustrates the doctrine that Dame Nature can produce in her laboratory results which are denied to mortal man. Though it is fully known that buff is due to iron, one may mix combinations of iron in endless variety and fail to secure the desired color. The best way is to procure from a maker of stoneware or a dealer in common clays a clay which is known to burn to a buff or yellow. Then with white body and buff clay and burnt umber almost any variety of color in drab, gray and brown can be secured.

Artificial stains are of course possible but they cannot be

*The term "reducing" applied to fire refers to the chemical composition of the kiln gases and will be fully explained in a future paper.

made without grinding and unless a color mill be available they had better not be attempted. A simple explanation, however, of their manufacture will not be out of place.

The metallic oxides available for high temperature work are not numerous. The list comprises iron and manganese already mentioned, with nickel, cobalt and chromium, these five colorants supply all the possible tints for clay. Cobalt produces blue, chromium green, and nickel brown or gray. They can be intermixed in any proportion giving a wide range of colors which are, however, all of a subdued and somber character. There are certain colors which do not seem appropriate for the material under consideration. The oxides which occur in the clay in its natural state are those to which we turn with satisfaction. A piece of pottery made of a vivid green or rich blue clay would seem incongruous and it is perhaps a matter for congratulation that such do not exist in nature. The introduction of small portions of bright color is, at the same time, sometimes admissible and therefore those oxides are not entirely ruled out. Oxides vary in strength. Cobalt and nickel are powerful, chrome and manganese less so and iron is the weakest.

In compounding a stain for use in clay a nucleus of similar nature to the body itself should be provided. Such a mixture as the following will answer well:

Feldspar.....	55
Flint	25
Kaolin	20
	100

To this four parts of cobalt oxide will make a strong blue, or three of nickel and one of cobalt a neutral gray. A combination of cobalt, chrome, manganese and iron will make a black, but a black body is best made by adding cobalt to a rich red clay. The coloring matter in every case is well blended with the mixture given above and baked hard in the kiln. A small crucible may be built up out of some of the ordinary clay and then filled with the color mixture. When burned, this will be as hard as a stone. It must be removed from the crucible, pounded and ground to a very fine powder when it can be mixed with a suitable amount of body clay. The proportion will depend upon the tint required, the strength of the stain, etc. Usually about five parts of body to one of stain. These stains can also be used as under-glaze colors if desired and it is a great pleasure to make colors for this purpose. The under-glaze colors sold on the market are for the most part crude and harsh in tone. They are made for printing as single colors and are not of the pleasing quality which artists love.

It will be advisable for any one making a beginning in clay working to adopt one, or at most, two colored clays. It is a tiresome matter to clean up one clay in order to use another. Separate receptacles for scrap must be kept with, oftentimes, separate water dishes and sponges. One clay of a satisfactory tint should be sufficient and if a change be desired let it be made completely, all the former color cleared up and put away—in other words, be off with the old love before getting on with the new.

For decorative work, a few glass fruit jars are excellent—may be kept each with a portion of colored clay. These can be used with a brush like ordinary colors and need not interfere with the main clay in use. More will be said on this point when dealing with slip-painting or *pâte-sur-pâte*, but this would anticipate the story.

It is most desirable that different clays, if more than one

be used, shall be of such contrasted color before burning that there shall be no possibility of mistaking one for the other. Clay ware has sometimes to be touched up and repaired before

going to the kiln and it is a huge disappointment to find that a touch of white clay has been indelibly fastened to a brown vase or a drab handle joined to a red body.



BUTTERFLY PLATE—C. BABCOCK

LOWER background, Apple Green with a little Black; upper background, Copenhagen Blue. Pompadour Red for spots in white design; for white design leave china or use White Enamel. Outline Gold. Deepest parts, Chestnut Brown. Medium shades, Chestnut Brown and a little

Black. Outer light part of wing, Yellow Ochre or Yellow Brown, with same mixture as medium shades used very light on outer edge.

Spots in wings, Light Pompadour. Outline Black. Outer edge Gold.



DANDELION VASES—HENRIETTA BARCLAY PAIST

THE background for this design may be either in tones of brown or green. For the brown scheme use Orange Yellow, Lacroix Yellow Brown, Meissen Brown and Chestnut or Dark Brown (Fry's or Dresden).

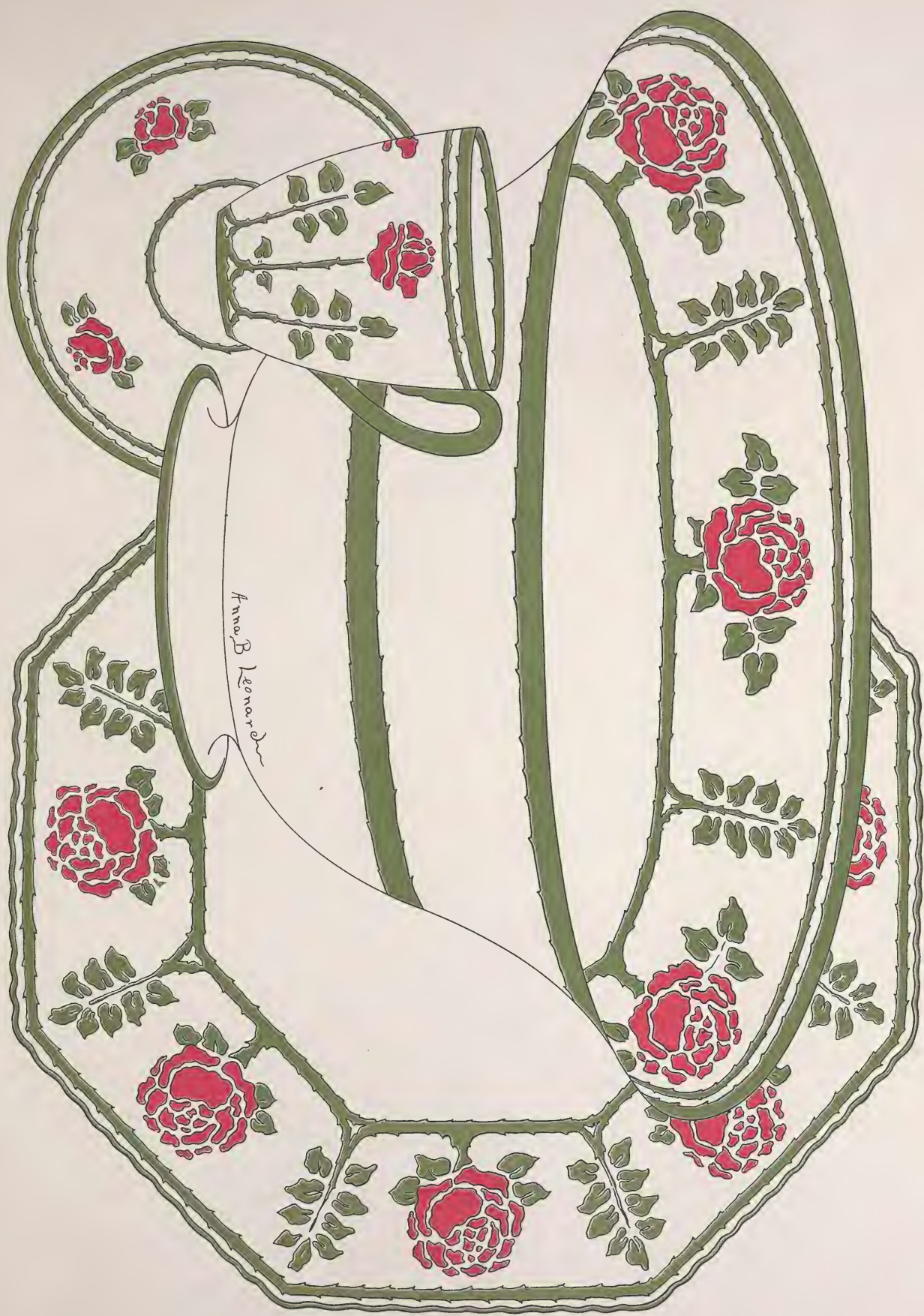
For the green scheme begin with White Rose, blend with a little Yellow into Brown Green and thence into Dark Green (Lacroix). Model the leaves some strongly and some more delicately with Brown Green and Dark Green, glazing with Moss Green for second



APRIL, 1903
SUPPLEMENT TO
KERAMIC STUDIO

VASE—CARNATION—EDITH ALMA ROSS

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fire. The leaves at the midvein near base and the older stems (stems of flowers which have bloomed and closed) are quite pinkish, use Violet of Iron (Lacroix).

The stems of flowers are a delicate yellow green. Paint the flower with Albert Yellow (Dresden) and Orange Yellow (Lacroix), shading with Brown Green; if the brown background

is chosen shade or strengthen the flower with Yellow Brown.

The "Ghost" will depend entirely on the background chosen, and while white in effect must partake of the background colors. Do not lose sight of the dignity of this plant and be sure to choose a vase suitable in outline.



DESIGN FOR COFFEE SET—ADELAIDE ALSOP-ROBINEAU

TREATMENT OF COFFEE SET

Adelaide Alsop-Robineau

It will of course be understood that only one of these designs is to be used on the entire set. These designs are very simple and simply executed and should be especially useful to beginners. On the coffee pot the entire painting is applied to the background only. Draw the design carefully in India ink then paint in the lines representing the background, bringing them always up to the lines of the design,

pad the painted lines lightly to keep them smooth, then rub in powder color to deepen the tint if desired.

For the cup and saucer the design itself is filled with parallel lines. On the creamer the sky and water are painted leaving the tree design in white, and on the creamer the background above flowers is painted leaving the effect of a white outline against the sky. Good effects can be obtained by painting the ground with one color and rubbing a different powder color over it, as grey and green, grey and blue, etc.



BONBONNIERE—B. MAIE WEAVER

THIS design being adapted from the Egyptian would best be executed in colors used by that people, a combination of strong blue, green, gold and black would be rich in effect.

Red, ochre, black and gold also make a good color scheme. The lotus flower should be represented by the Blue or the Red, the buds and base of flower by Green or Gold. The other colors disposed as best suits the taste.

THE NEW EGYPTIAN MUSEUM

AT Cairo on November 17, the new Vice-regal Museum of Egyptian Antiquities was dedicated. The refitted interior of fireproofed museum building is of ponderous Egyptian design. The lighting of all the halls on every story is perfection, and remains sufficient until after sunset. The chief drawback of the gallery is insufficient ventilation when its halls are crowded as they were on the day of its dedication, and are bound to be often in the tourist season.

Collections are still to install in parts of the gallery, and await completion in others. A majestic flight of exhibition space called *la galerie d'honneur* occupies the whole south side of the palace. It contains a mummy population of priests who lived and ruled important temple sees under the twenty-first and twenty-second dynasties. Their discovery in a cache near Deir el Bahri, in 1891, is a recent memory.

The show-cases of the big vestibule contain tools and small utensils, pins, needles, and toilet table requisites. The

group has a continuation upstairs, where a hall contains proto-Egyptian and predynastic potteries, the earliest bronze cooking pots, the earliest musical instruments.

The ceramic collection in its continuation includes Phœnician, Syrian, Armenian, Arab, and Persian potteries of the reign of Amenhorep IV., Khuenaten. Greek and Roman vessels and glassware of all ages found in Egypt supplement these native and other ancient earthenwares.



ROYAL BERLIN WARE

Macy & Co., the large New York department store, are the agents for the Royal Berlin Porcelain Manufactory, and have a very large display of the ware. There are reproductions of the old Berlin porcelains, in Rococo, Empire, Renaissance, Greek and Louis XV styles, also many fine craquelé glazes, *pâte sur pâte* painting on hard porcelain, peach blow and iridescent crystallized glazes.



CHINESE DESIGN FOR LEMONADE PITCHER—EDITH H. LOUCKS

THIS design can be done in one firing, though two are usually necessary for a deep rich tone. The background of the border is outlined on the plain china. The ground behind the ornament is a dark rich green tint, edged with flat enamel of an orange color, or it may be light blue and the ornament light blue, light green and a little orange, all in flat enamel. The dotted portions of border and handle, a light blue tint. The bands outlining the narrow borders are left white.

The top border, also the handle, a dark blue tint, figures in flat enamel, blue and green with orange centers. The middle and bottom bands are of the dark green tint, with the figures of the same coloring as the top band.

The lower part of the pitcher is of the plain china with the little figures in enamel, light blue, green and orange.

Outline all of the design in black mixed with a little ruby purple and dark blue.

IN THE

SHOPS

Some of the most striking things in the market, as well as the most artistic, come from the northern part of Europe—from Sweden, Norway, Russia, and Finland. Of real interest are the quaint, crude, genuine old wooden pieces, made in the last century, when the peasants used wooden utensils for home use. Some of the old mugs are to be had in New York. They are a little expensive, as all genuinely old things are, but quite worth what they cost. They were usually burnt out of a solid log and carved by hand on the outside. The peasants drank beer, coffee, and soup from them.

There are the modern baskets, mugs, butter boxes, &c., made by the peasants, and decorated, many of them, by gentlewomen in the cities, but with these everyone is familiar.

Other quaint things are in pottery from Sweden. They are quite new, being reproductions of that used a hundred or more years ago by the peasants. There are only two colors, red and green, in solid masses, with the bodies of the pieces of red usually, the tops green, and lines of green at the lower parts. Some that are particularly interesting are in the form of animals, and on the order of the old-time tobies. They are of good size, and would hold a quart or more. Some of them have the appearance of foxes, and there are frogs and odd things, with fishes' heads and four claws. Others are in the more familiar toby style of the old man with the flowing beard, but all are in the two colors. Some of the animal

pitchers have the openings at the tops of the backs instead of at the mouths.

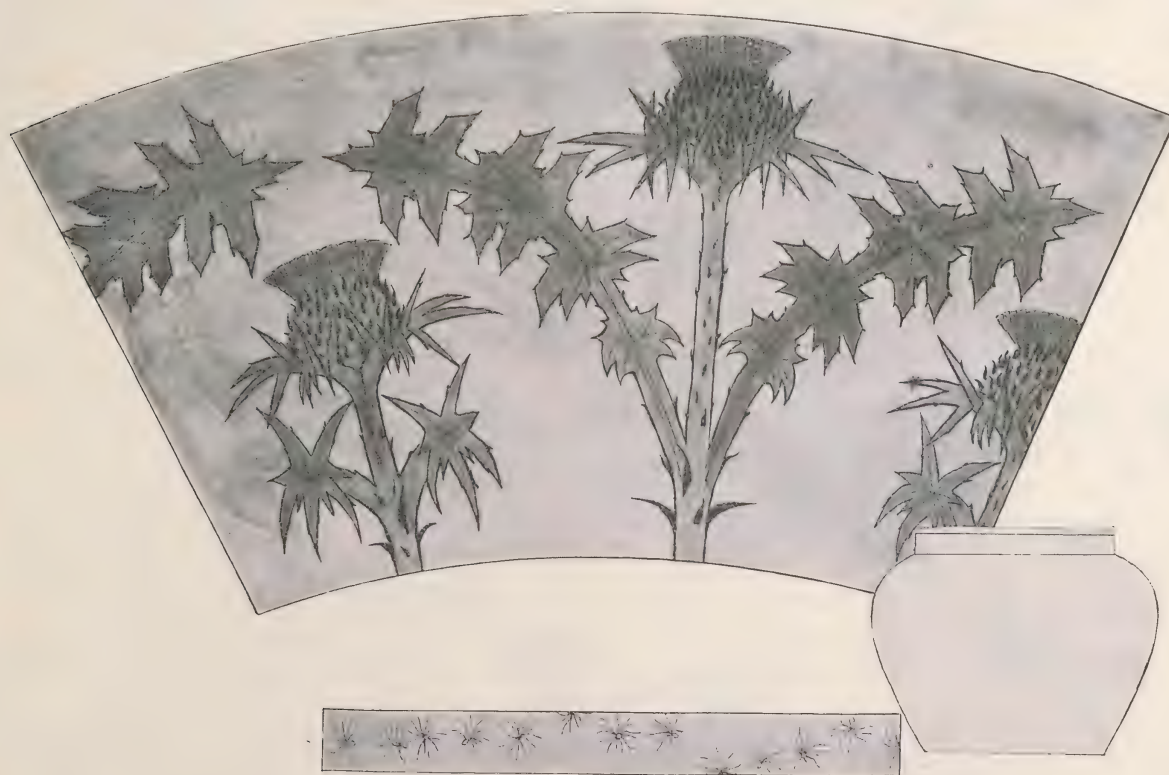
There are vases in the pottery, and also teapots, though these have not the quaintness of the pitchers.

Very interesting in color, design, and decoration are vases which are to be seen more than the other goods—the Finland vases. The colors are Oriental, and the decorations are in striking conventional designs. They are quite new this year, and the color effects are reproduced from those used in old-time Finland house decorations. They come from the Arabia pottery which is situated near Helsingfors, the old capital of Finland.

In Russian porcelain there are many pretty and interesting things. These are made in small quantities not far from St. Petersburg. There are trays in small size, mugs, plates, pitchers, different things showing the curious Russian lettering, the inscriptions having various hospitable meanings. Some say merely "Welcome," and others are in long sentence: "We give you bread and salt and wish you peace."

Queer things that are interesting in shape and color tones are Russian bowls. Pottery boats they are really, tiny ones, medium sized, and large. There is a head at one end, and each is after the shape of a viking ship. The colors are brilliant.

There are quaint Russian tankards, if they are tankards—they might be anything—also in deep colors.



JARDINIÈRE—CAROLINE BONSAI

Whole surface of Jardinière to be tinted with Gouache black and fired; then with a mixture of Gouache black and unfluxed gold, over which, after firing, the design is painted in Sulphur yellow lustre, outlined with gold. This design would be very attractive with a Capucine Red background and gold design outlined in black.



DESIGN FOR BOWL—RUSSELL GOODWIN

TREATMENT FOR BOWL

Russell Goodwin

THE original color scheme for this design was pinkish violet and grey green on a pale grey green ground with outlines of black. The design, however, could be well rendered in other ways. The flowers in deep purplish blue with black stems and leaves on a celadon or rich brown ground, in white and grey green on a violet grey, in yellow brown and Meissen brown on pale ochre with gold, or in various colored golds on tinted or dusted grounds.



TREATMENT OF SUPPLEMENT

Anna B. Leonard

THIS design may be used in various ways and on various forms. But it seems particularly well adapted to the plate and bowl given, and is very simple and quaint in effect. The design is first drawn on the china and outlined in black with a little Pompadour Red (German) in it to give a warmer outline, as the plain black line is too cold in effect. The roses must be that old fashioned magenta that we see on our grandmother's old china, and to obtain this shade use one-half Ruby Purple (German) and one-half Rose Pompadour (Lacroix). It is painted on in rather flat washes, just enough unevenness to give the proper vibration of tone.

If it should come out too vivid in color, go over it with the same, using a very little black in the color to modify it—but this second wash must be quite thin. The whole design may be done for one fire.

For the leaves and bands, use Apple Green (Lacroix) with a little Mixing Yellow (Lacroix). Add to this Chrome Green 3 B (Lacroix), Brown Green (Lacroix) and a very little Black. This should make a delightful cool neutral green, a particular tone that is very pleasing in combination with the magenta roses.

To this mixture add one-eighth Aufsetzweis and a little flux. Now this must be floated in the design quite carefully. Unless one has had some experience with the flat enamel washes, it is better to put a very thin wash of the enamel on twice—finishing the design for two fires instead of one.

The entire design may be done in blue and green enamel, which is always pleasing and useful. For a blue and green treatment, use the same tones of green, with a little more of the Mixing Yellow. For the blue roses, use Dark Blue (Lacroix) and a little touch of Brunswick Black (German), then add to this one-eighth of the Aufsetzweis and a little flux. This is floated into the design very carefully. It will be better to finish it in two fires, unless experienced in using the blue. The tone of blue should be a grey blue.

The La Croix color Delft Blue makes a good tone by itself, if one is afraid to try the other—I prefer the mixture.)

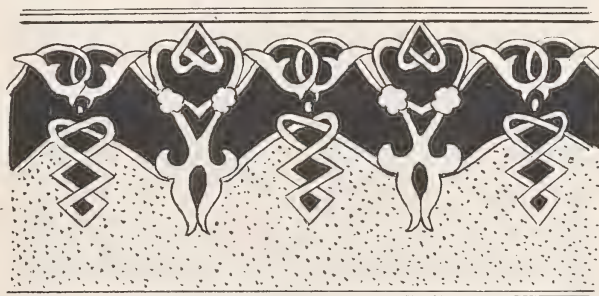
If one is decorating an object different from the forms given, much care should be taken in getting the bands in the right proportion with the entire form of the object, otherwise the design and object both will be spoiled. In drawing the roses a stenciled effect is used, which gives a naturalistic drawing a conventional treatment. Be careful that the little paths of light are even, that is, use care and thought in the spaces, letting the lines run parallel. This may seem trivial, but it is of the utmost importance, as one can soon see by holding the design off and looking at it critically.

A tall flower vase looks well with the design in a band running around the top, the lower part left white or tinted Pale Green (or Light Green Lustre). The plates are marked on the bottom T. and V. and can be ordered through our advertisers. The original plates were bought from M. T. Wynne, New York.

A yellow and green treatment looks well for this design.

An orange bowl would be attractive done in this manner.

The design may be carried out in flat gold outlined in black or red, on a white and cream ground, or it may be used for a lustre treatment.



DESIGN FOR BONBONNIERE

Alice B. Sharrard

THE greater portion of the background is a rich dark blue; center within design is gold; large figures of the design, Apple Green, outlined with black, leaving the small interlaced heart pattern in pink enamel; rosettes also of pink enamel; filling in the space about the edge of the pink border with gold. For lower part of box use dark blue background, alternating the figures, pink and green; rosettes, pink enamel; edge gold. Or the box may be entirely of gold, with design worked up in pink or blue enamel.



DESIGN FOR VASE

Frederick Wilson

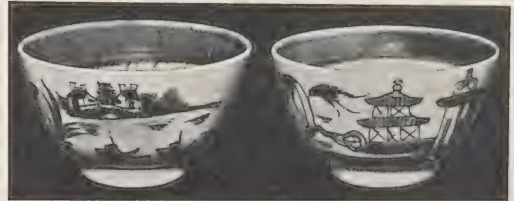
THE ground of this design should be a soft grey shading into quite a deep greyish blue green at the top and taking on more pink in the base tone. The dotted portions should be a deeper tone of the same grey. The design should be carried out in a soft greyish pink and grey green with or

without outlines of a darker grey. For those preferring a more striking effect, combinations of black, gold and lustre will suggest themselves.



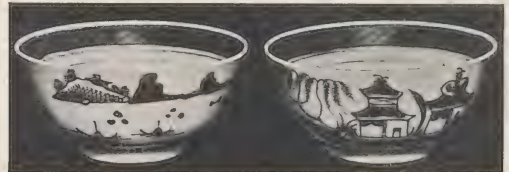
THE COLLECTOR

IN these old Canton bowls, the Oriental motifs of decoration may be traced, which led English potters and engravers to design the "Willow," "Pagoda," "Canton" and "Nankin" patterns, which under the general name "The Willow Pattern" have been handed down to us. Information in regard to these English patterns is very scarce and from the study of old wood cuts with brief descriptions of the same, which have



appeared in first one book and then another, we have formed ideas which have now become popular and are looked upon as facts. Whether they be or not remains to be proven.

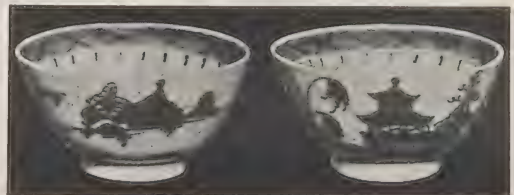
Before undertaking definite study of these old designs themselves, it is well to train the eye in Oriental ornament. Chinese Art is not any more haphazard than classic Greek, both are historic. Certain designs have been used in China for centuries, which like all patterns were originally symbolic and full of significance. On very old pieces of Canton ware, we find these details of ornament used to form elaborate



borders, and such old pieces were copied by European potters, who sometimes, by adding to them, entirely changed their symbolic meaning.

If collectors will examine carefully the borders of their old English plates of Oriental design, and will have the same photographed for comparative study, giving marks, and any tradition pertaining to their heirlooms, a great amount of definite information may be gathered, which all interested in the study of old pottery and porcelain would greatly appreciate.

The Oriental wares and patterns, which antedate the English efforts at reproduction, are in very truth the ancestors



of the famous old English designs, and should be studied as such.

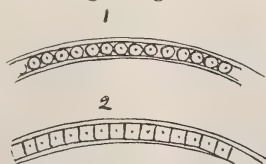
The following important motifs in the historic ornament of China, have been traced directly from objects, and as they have been copied in both Caughley and Worcester patterns, as well as in Spode and Copeland designs, familiarity with them is desirable:



- | | | |
|-----------------|------------------|----------------------|
| 1. The Petal. | 4. The Y-work. | 7. The Curl. |
| 2. The Trellis. | 5. The Fish-roe. | 8. The Network. |
| 3. The Scale. | 6. The Diamond. | 9. The Sceptre head. |

The Chinese custom of outlining "reserves" with significant forms, such as the butterfly, sceptre-head, flag-leaf, etc., giving most conventional treatment of the ornament, suggested the use of these objects to engravers in Europe, who without knowledge of methods of conventionalization, often changed the forms making them in some cases absolutely realistic and natural. As for example the butterfly in border No. 1, and in border No. 2, we note the addition of flowers and leaf scrolls, which indicate European interpretation of design.

These small differences are immensely important, and furnish means of determining the age and ancestry of specimens.



The design in the outside border of the rim decoration in genuine old Caughley willow ware, is a correct adaptation of the Chinese "fish-roe" pattern, a series of blue circles touching each other, a blue spot in the center of each circle, the circles themselves confined within two blue limiting lines. As a variant of this, on some of the late copies of the "Willow pattern," we find the same general effect produced in a way which differs entirely from the Oriental.

These outside borders are upon some of the English plates

carried around in an unbroken circle, while upon others with indented edges, the border follows the shape of the plate.

In most of the old wood cuts made before photographic processes were so highly developed as they are at the present time, the indented rim plate was reproduced, and copied by one writer and another for illustration. This has led to a



Blue and white Canton dish, with landscape design antedating the Willow pattern.

popular belief that the original pattern was applied only to such shaped pieces. This is not likely to have been the case, as in the earliest records of the Caughley factory it is stated that "Turner used the popular Willow pattern upon dinner sets most acceptably," and possessors of marked specimens, show Caughley ware with both the plain and indented edges.



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chapel St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

LEAF BORDER, DESIGN TREATMENT (232)

K. Livermore

THESE designs are suitable for the outside of bowls, boxes, &c., they require very simple treatment—simply outlining them in a free strong manner, making each line with one sweep of the point where it is possible to do so.

Any desired background may be used, either those suggested, or others. A perfectly flat, even ground looks well.

Color the leaves alternately light and dark green, using Olive Green water color for the dark ones and a mixture of Hooker's Green and Gamboge for the light ones, keeping them a very yellow, "spring green" tone.



DESIGN TREATMENT FOR INSIDE OF BOWL (233)

K. Livermore

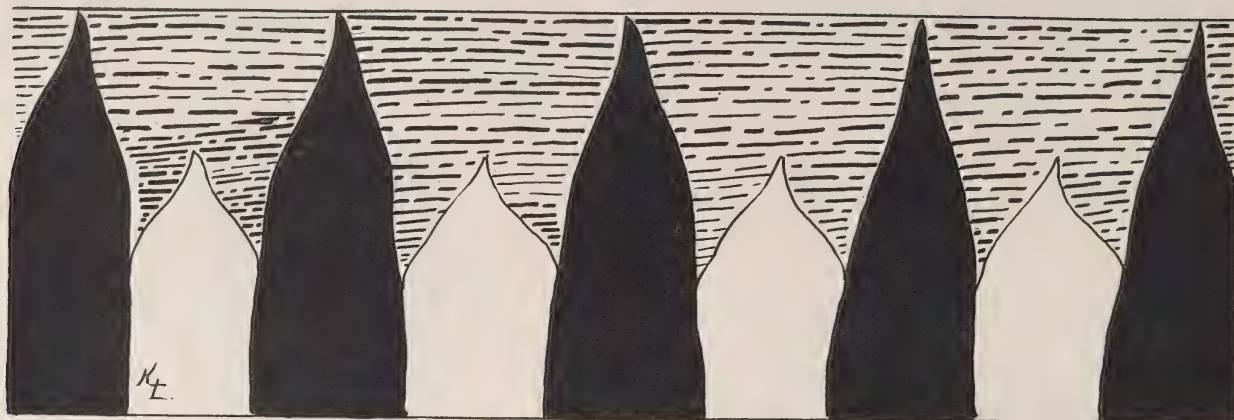
THE outlines and background of this design should be burned and then waxed and polished before any coloring is done, as oil colors are to be used, and these will all rub together if wax is used, unless shellac is applied first, and the shellac is to be avoided when ever possible as it changes the color.

Paint the flowers and leaves in their natural colors, keeping the color thin, like a stain.

This design may be used for the inside of the bowl and either the first or last leaf border on page 232 used on the outside.



There are pretty little cups and saucers, with flower decorations, in Swedish ware.



K LIVERMORE -

PYROGRAPHY—LEAF BORDERS—KATHERIN LIVERMORE

(Treatment Page 231)



PYROGRAPHY—DESIGN FOR BOWL—KATHERIN LIVERMORE

(Treatment Page 231)

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

All questions to be answered in the Magazine must be received before the 10th day of the month preceding issue.

Mrs. W. D. U.—Your question in regard to the matter of responsibility in firing is a difficult one to answer. It is generally conceded that if all due care has been taken and a piece breaks in the kiln, as frequently happens, the firer is not held responsible, at the same time no charge is expected to be made for the firing. It certainly was not your fault if the chop plate broke, therefore you are not responsible; it certainly was not the fault of the lady who owned the chop plate which broke and injured your plates, so she cannot be expected to feel responsible and it would seem to be rather unfair to make her pay for the firing. As to the gold you put on the chop dish, as it was not your fault it broke it seems hardly fair that you should lose the gold work; as it was not her fault it seems hard that she should have to pay for gold and work that is useless to her, however, we should say that in your place we should feel as if we did not care to press the claim for work and gold though we believe you have a just claim to it. As a person we know quaintly put it—"it would be right but not nice." On the other hand the lady might feel that it might be "right but not nice" to make you suffer the greatest loss and

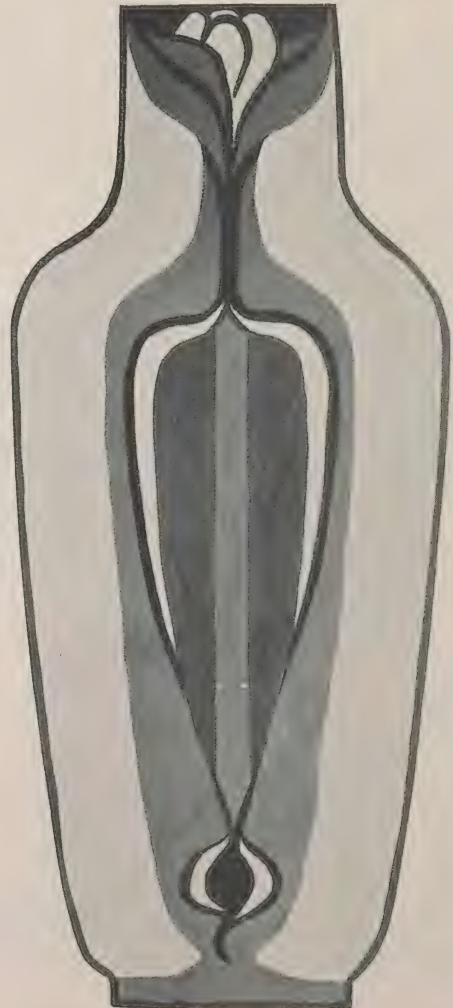
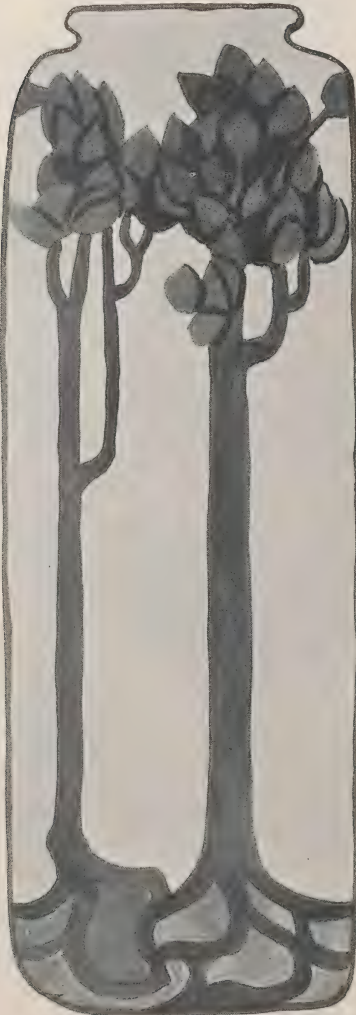
you might compromise matters: you should charge enough for your firing to be able to stand possible losses.

L. M. O'H.—You will find treatment for the bowl by Miss Butler in October K. S. The rich blue is made by dusting one color over the other, as a combination is necessary. Write to Fry or Mason, whose advertisements you will find in this number, and ask them which of their colors they advise for violets, they have the best colors with which we are acquainted. Also ask them about the deep crimson you wish. We should judge that there was too much oil in your Aufsetzweis if it peeled off, or it was on too thick.



Russian lacquer is beautiful, and exquisite boxes, trays, and picture frames are to be found. The decorations of these pieces are by hand, many of them by famous artists, and the best work is expensive.

For genuine tankards the most effective are the Swedish. They are massive, short compared with the German, and large around, almost jars with handles. The decoration is in relief, and in the color of old iron, with the cover and the base in some pieces in rich colors.



SUGGESTIONS FOR POTTERY DECORATION BY GEORGE HOEL

KERAMIC-STUDIO

MARCH MCMIII Price 35c. Yearly Subscription \$3.50

KEEP THE FIRE ALIVE

CONTRIBUTORS

MR. CHARLES F. BINNS ♪ ♪ ♪ ♪
MISS ETHEL PEARCE CLEMENTS ♪
MR. MARSHAL FRY ♪ ♪ ♪ ♪
MR. FRANK FALKNER ♪ ♪ ♪ ♪
MISS MARY H. HOGAN ♪ ♪ ♪ ♪
MISS IDA A. JOHNSON ♪ ♪ ♪ ♪
MRS. ANNA B. LEONARD ♪ ♪ ♪ ♪
MISS KATHERIN LIVERMORE ♪ ♪
MR. ROCKWOOD MOULTON ♪ ♪ ♪
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MISS JEANNE M. STEWART ♪ ♪ ♪

A MONTHLY:
MAGAZINE:

FOR THE:

DESIGNER: POTTER: DECORATOR: FIRER:

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Some Leading Agencies of Ceramic Studio.

We take pleasure in mentioning a few of the leading agencies for the sale of the CERAMIC STUDIO, where, also, subscriptions may be placed:

Baltimore, Md.—W. H. Cullimore, corner Lexington and Park Sts.
 Boston—Miss E. B. Page, 2 Park Square.
 Brooklyn—A. D. Mathews & Sons, Fulton Street.
 Buffalo—Mrs. Filkins, 609 Main Street.
 Chicago—A. C. McClurg & Co., Brentano's; Burley & Co.; Thayer & Chandler, 146 Wabash Avenue; A. H. Abbott & Co., 48 Madison Avenue.
 Cincinnati—Robert Clarke Co.; Miss M. Owen, 425 Elm Street; A. B. Closson, 4th Street near Race; Traxel & Maas, 4th Street near Elm.
 Cleveland, Ohio.—Vinson & Korner, 150 Euclid Ave.
 Columbus, Ohio.—Lee Rocessler, 116 So. High Street.
 Denver, Colo.—B. Meininger, 807 16th Street.
 Detroit, Mich.—L. B. King & Co.
 Grand Rapids, Mich.—G. N. Miller & Co.
 Indianapolis, Ind.—Keramic Supply Co., Lemcke Building.
 Kansas City, Mo.—Emery, Bird, Thayer Co.
 Louisville—Louisville Book Store.
 Milwaukee, Wis.—Des Forges Book Store, corner Wisconsin St. and Broadway.

Minneapolis, Minn.—The Genevieve L. Greaves Art China Co., 607 1st Av., So New York City—Brentano's, Union Square; M. T. Wynne's, 11 E. 20th St.; The Fry Art Co., 36 W. 24th St.; Wanamaker's; American News Co. J. B. Ketcham, 107 W. 125th Street.

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 Toronto.—The Art Metropole.
 Vancouver, B. C.—Drainie & Co.

The Magazine may also be ordered from any newsdealer in this country, who can procure it through the American News Company, New York, or its branches

KERAMIC STUDIO

Vol. IV, No. 11

NEW YORK AND SYRACUSE

March 1903



WE have lately heard the well worn sentiment "there is nothing new under the sun" used to deprecate any claim to originality among our decorators. It is remarkable what flat things some would-be clever persons can say. There was no greater borrower, or thief, to speak plainly, than William Shakespeare, yet no one will deny that his are among the greatest works in literature.

The great artist, and original as we understand the word nowadays, is he who can flit like the bee from flower to flower, sipping honey here and dew there, and of it make an ambrosial draught fit for the gods, yet having nothing original in the elements—it is the individuality of the combination that counts.

Judging from those who visit the New York Studios, there is a great demand for newer and more advanced ideas in design. However, ninety per cent of those who inquire have an erroneous conception of conventional design, thinking it all historic ornament. Perhaps the KERAMIC STUDIO may be somewhat responsible, as we began our instruction with a series of articles and illustrations bearing upon historic ornament, running through the first and part of the second year; but these were given not as the only way to decorate, but as a means of study to assist in reaching an understanding of the construction of design. Some there are who design for us, who have a taste in arranging abstract and beautiful forms, with no reference to nature; they are successful in this line and perhaps would fail in making an attractive design inspired by any of nature's forms.

Then we have those who are more successful in designs made from floral or other forms.

It would be an immense help to students if they would send for books of design issued by Matsuki, showing how the Japanese use every article imaginable for designs, flowers, birds, animals, rivers, brooks and trees.

We saw designs made of chairs and locks and keys, not particularly attractive but showing fine principles. While these may not be copied, yet they give an insight into the construction and principles of design, and show very plainly what the best educators in decoration are trying to do to-day, and what the KERAMIC STUDIO is upholding.

We noticed some pieces of china sent back to New York from an exhibition without a single mark for identification. Common sense and consideration for those in charge should dictate the proper and only businesslike means of identification by labels on back, instead of trusting to the committee in charge to remember or to look up each piece.

DESIGN COMPETITION

FOR the benefit of our subscribers who have not quite understood the conditions of the coming competition we recapitulate as follows:

Best original naturalistic study of fish and sea weed, birds

or wild flowers, executed in color, on china panel or in water color, study to be about 9x12, \$25.00.

Best original naturalistic study in black and white of one of the above subjects, \$10.00.

Best conventional study of one of the above subjects executed in color on china panel or in water color, accompanied by pen and ink drawing of the entire form and its separate parts, \$25.00.

None of the above studies are to be adapted to a china form.

Best conventional design in black and white made from one of the above subjects, accompanied by color scheme and drawing of the original motif, the one motif adapted to four forms, plate, cup and saucer, tall piece and low dish, \$25.00.

Second best, \$15.00.

Third best, \$10.00.

Color treatment must be sent with each study or design. For conventional studies use two to five colors. Designs must be received on or before March 15th, naturalistic studies on or before April 1st, marked with fictitious name or sign, same name or sign to be on envelope enclosing name and address of designer. Other designs submitted will be considered for purchase.

No one is excluded from the competition, subscriber or non subscriber, American or foreigner.

LECTURES ON CRAFTS

A COURSE of six lectures will be given on Saturday afternoons during February and March, under the auspices of the "Guild of Arts and Crafts of New York," at the Guild House, 109 East Twenty-third street. The lectures will be on craft subjects.

The lecturer on the first Saturday was Mrs. Osborne MaccDaniel, whose subject was "Reminiscences of Brook Farm." The succeeding lecture was on February the fourteenth on "Book Binding," by Emily Preston, pupil of Cobden-Sanderson. The lecture on February the twenty first was on "Metal Work," by Amalie Busch Deady of the Busch Studio. February the twenty-eighth "Basketry" by Mary White of the Guild. March the seventh will be a lecture on "Stained Glass," by Clara Wolcott Driscoll from the Tiffany Studios. March the Fourteenth "The Influence of Craft Work," by Amy Mali Hicks of the Guild. The lectures begin at three o'clock in the afternoon.

THE SEVRES VASE ON VIEW

ON exhibition at Tiffany's is a massive porcelain vase, the gift of the French government to the Society of the Cincinnati, as a token of appreciation of the courtesies extended to the Rochambeau mission on its recent visit to this country. The vase was the chef d'œuvre of the Sèvres Museum and is now known as "the Sèvres Vase." It stands four feet three inches high and weighs about 100 pounds. It is of a long oviform

shape and would be almost severely plain were it not for the wonderful depth and richness of its royal-blue ground. The most remarkable feature of the large vase is its translucency, which has astonished the critics and has caused considerable comment. It is almost impossible to believe that you are looking against an opaque object, when you gaze into the depth of its glazed surface.

On the bottom of the vase is stamped the date "1892." The vase was made in the National Manufactory at Sèvres, and the officials were surprised that it was ever permitted to leave the collection of that institution. It now stands in Tiffany's window, at the Broadway and Fifteenth street corner, and attracts much attention. It is believed that the Society will present it to some art museum in this city.



FUCHSIA PLATE—ETHEL PHILBROOKE

THE original scheme of color has a cream ground with the design in dull pink and pale green. The design in a purplish blue and green with blue or black outlines on a white ground is also interesting.



MISS M. M. MASON

EXHIBITION OF THE N. Y. S. K. A.

[CONTINUED]

UNDOUBTEDLY the overglaze exhibit of the Misses Mason was far beyond the average, showing careful study and steady advance. The Wild Carrot vase of Miss Maud Mason was certainly delightful, with all the quiet and simplicity of color and drawing of a Japanese Kakemono. The design so simply conceived and carried out in creamy white against soft greys was restful and satisfying. The silhouette of the flower was quite exact enough to satisfy those who want to know always what a thing is, and quite simple enough for those who look only for a pleasing spotting. But quite the best thing in her exhibit, we consider, was the charming bowl with Wild Carrot motif, the silhouette of the flower shown only by the painting in of the background with flat blue enamel. The same motif with a slight difference of arrangement was used in an inside band. The design was well balanced in dark and light and extremely well considered altogether. We admired also her ducks, which too were a har-

mony of white and greys. They appealed to us more than the storks, which, while well executed, were too suggestive of the Japanese. We feel that while there is no more profitable and prolific source of inspiration than the Japanese, Miss Mason has reached beyond the necessity of using their motifs; while the ducks might be Japanese motifs they surely are American as well, and we are looking longingly, and hopefully too, for the evolution of a distinctly American decorative art.

The lamp decorated in sea gulls and waves in blue greys was very interesting and had a clever shade with the wave motif designed and executed in copper by Miss Mason herself.

Miss Bessie Mason's work in lustres, gold and bronze, and enamels, is quite distinct from that of her sister but quite as good in its way. One of the best things was a bowl in black lustre with gold discs enclosing designs in red, of dragons and shrimps outlined in black. It was exceedingly clever. The interior of the bowl was a creamy lustre. The jar of Chinese design in enamels was exceedingly well executed, with a



MISS M. M. MASON



MISS M. M. MASON

clever Satsuma colored ground. A vase with a Japanese lady in lustres with black outlines was suggested by a Japanese wall picture and was well and interestingly executed.

A promising new member is Miss Marie Crilley. Some of her designs are quite clever, and certainly her exhibit was individual. We consider her plate in blue and green enamels one of the best things shown, in color, in beauty of line and distribution of white spaces. Later we hope to reproduce this in color supplement.

The hot water pot with decorative landscape border was an attractive piece with a quaint old fashioned effect. The stein decorated with Lombardy poplars in a conventional landscape effect was unusually clever, the composition, color and treatment suggesting the Italian L'Arte della Ceramica. The stein with boats and reflections in dark red on a gold ground with a dark green base was also very decorative.

A low dish decorated with boat and wave motif was executed in blue greys. The design was well suited to the shape. Almost every piece was interesting and had something about it to show that the designer is "arriving."

Mrs. Sadie Wood Safford showed a courage worthy of



MISS M. M. MASON

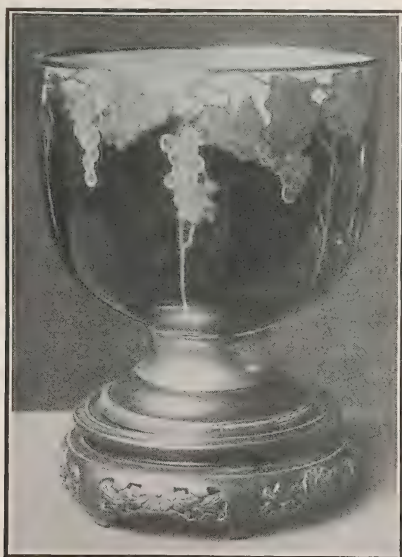


GROUP BY MISS E. MASON



MISS MARIE CRILLEY

imitation in exhibiting only conventional decorations when she has always been known for her fine naturalistic painting. Apropos of this we wish Mr. Fry, Miss Mason, Mrs. Safford and other good painters of flowers had shown some panels or plaques with good naturalistic studies. We are afraid that in the endeavor to decorate properly, our good flower painters will forget that we need also pictures for our walls, as well as decorative pieces for our cabinets and table.



MRS. SARA WOOD SAFFORD

Mrs. Safford's tea set was delightful in color, the background being a tender grey, the design in silver lustre, the upper part cutting into a band of delicate pink. The handles and bases were in black to imitate, we presume, the ebony mountings of silver sets. Her punch bowl in black lustres was boldly treated with clusters of grapes and leaves in silver lustre outlined with dull unburnished silver, the interior was lined with burnished silver. A number of steins in black and flat enamel were very striking, as was her other exhibited work.

The former President, Mme. Le Prince, exhibited a soft landscape in greys on a tile—well framed in black—it was a restful and suggestive bit of nature as it hung on the wall.



MRS. SARA WOOD SAFFORD

Mrs. Lois Anderson, President of the Society, exhibited some cups and saucers with a quaint arrangement of little roses about the top and a well designed stein with hops cutting into a green band.

Miss Genevieve Leonard showed work exquisitely executed in the Sevres style, we wish that she would show her fine technique in some other style of design also.

Mrs. Charles Keeler had a dainty exhibit of white and gold, we do not remember seeing cleaner or richer gold anywhere, it was entirely professional in effect. A few pieces showed her dainty work in white enamel.

Mrs. Henrietta Barclay Paist sent a good exhibit from Minneapolis. The decoration most admired was in peacock feathers broadly treated. The color treatment was extremely interesting and attracted much attention.

Mr. Campana's work in figures and flowers was well described in Mrs. Hinman's article on the Chicago exhibit. It is certainly original in style and strongly painted.



MRS. M. E. PERLEY

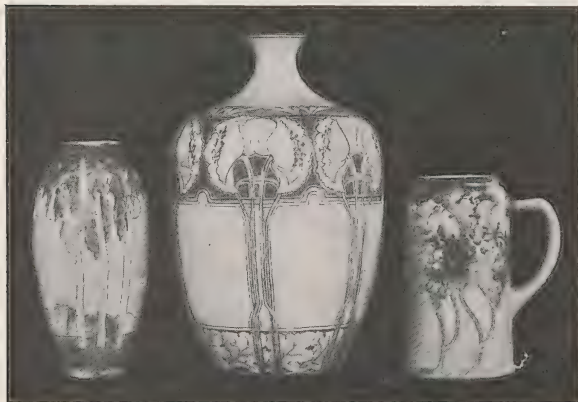
Mrs. Perley of San Francisco, another new member, exhibited a tobacco jar that was entirely satisfying, a harmony of orange and brown. The motif was the California Poppy executed in orange lustre on a ground of gold and brown bronze and green lustre over bronze outlined in black.



"SPARROW PANELS" MR. FRANZ A. BISCHOFF

Mr. Bischoff sent a large exhibit beautifully painted in his inimitable style and charming color. We especially liked his panels of birds which were painted in charming grey tones.

Mrs. Price is another new member who shows great promise. Her bowl with Nasturtium design in blue and green flat enamel on black ground was very interesting. The values photographed much lighter than they were, they really hung together with the ground very well. The squirrel bowl in bronze and gold was also good, as were quite a few other things.



MISS LAURA OVERLY

Miss Laura Overly, a Pittsburg member, showed some clever work in subdued color, a vase in greys with Poppy design was especially good. A stein in grapes semi-conventionally treated, and others with strictly conventional designs were also successful.



MRS. S. EVANNAH PRICE

Mrs. Church showed a set of steins and other pieces, charming in color and well painted. We feel as if she could do some stunning decoration if she chose.

Mrs. Lydia Smith and Mrs. Hibbler showed some carefully executed and well considered plate decorations in historic ornament. The two examples given, although good, were not the best plates of either decorator.

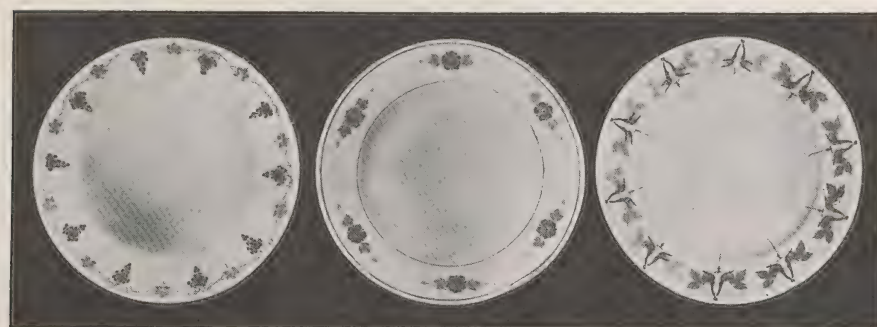
The exhibits are yearly becoming more original—by which we mean that though the ideas of decoration may not always be entirely new—the interpretation is progressively more individual.

Altogether the New York Society has reason to feel greatly encouraged, even if it still has many members who do not care for advance in art. The proportion of advanced and advancing workers is sufficiently large to warrant a feeling of pride and hope.



MRS. HIBBLER

MRS. SMITH



ONONDAGA
PORCELAIN
PLATES
DESIGNED BY
MRS. ROBINEAU

AMERICAN CERAMIC SOCIETY

THE American Ceramic Society held its annual meeting at Boston on the 2d, 3d and 4th days of February. The convention was well attended and a number of interesting lectures were the main features of each meeting. Although most of these lectures were of a technical and scientific nature and of more interest to manufacturers than to artists, it goes without saying that those of our readers who are experimenting on pottery work would glean many valuable data from the report of the convention which will be published later on by the American Ceramic Society.

It may be of interest to subscribers of KERAMIC STUDIO to know that a pottery school has been established at Rutgers College, New Brunswick, N. J. The establishment of this school for which an appropriation was voted by the Legislature of the State, was the subject of one of the lectures. The regular course is four years during which students will receive a complete theoretical and practical instruction on pottery work of all kind, of course more in the line of factory than artistic work. A shorter course can be selected by people who have already some practical knowledge and wish to receive the scientific training which is often too much neglected by practical potters.

An extremely valuable paper for students who are experimenting on artistic lines was a paper by Prof. Binns of Alfred University, on matt glazes. This subject will evidently be touched by Mr. Binns in his articles for KERAMIC STUDIO, as we are all looking for these beautiful matt effects, so much more attractive and satisfactory than the too shiny glazes.

Mr. Binns showed on little tiles the results of different experiments in which the composition of the glaze was somewhat varied but consisted mostly of lead and lime and in some cases an addition of potash, zinc or barium. The matt effect was produced with more or less satisfactory results according to mixtures by the addition to the glaze of a certain proportion of alumina, the proportion of about 35 per cent. proving to be in almost every case the best. In too small quantities alumina gives a bright glaze, in too heavy quantities a dead glaze, or rather no glaze at all. Between these two extremes a mixture may be found by experimentation, which will probably vary much with the body used, but may give a beautiful silky, glove finish glaze. All the tests of Mr. Binns were fired at cone 01.

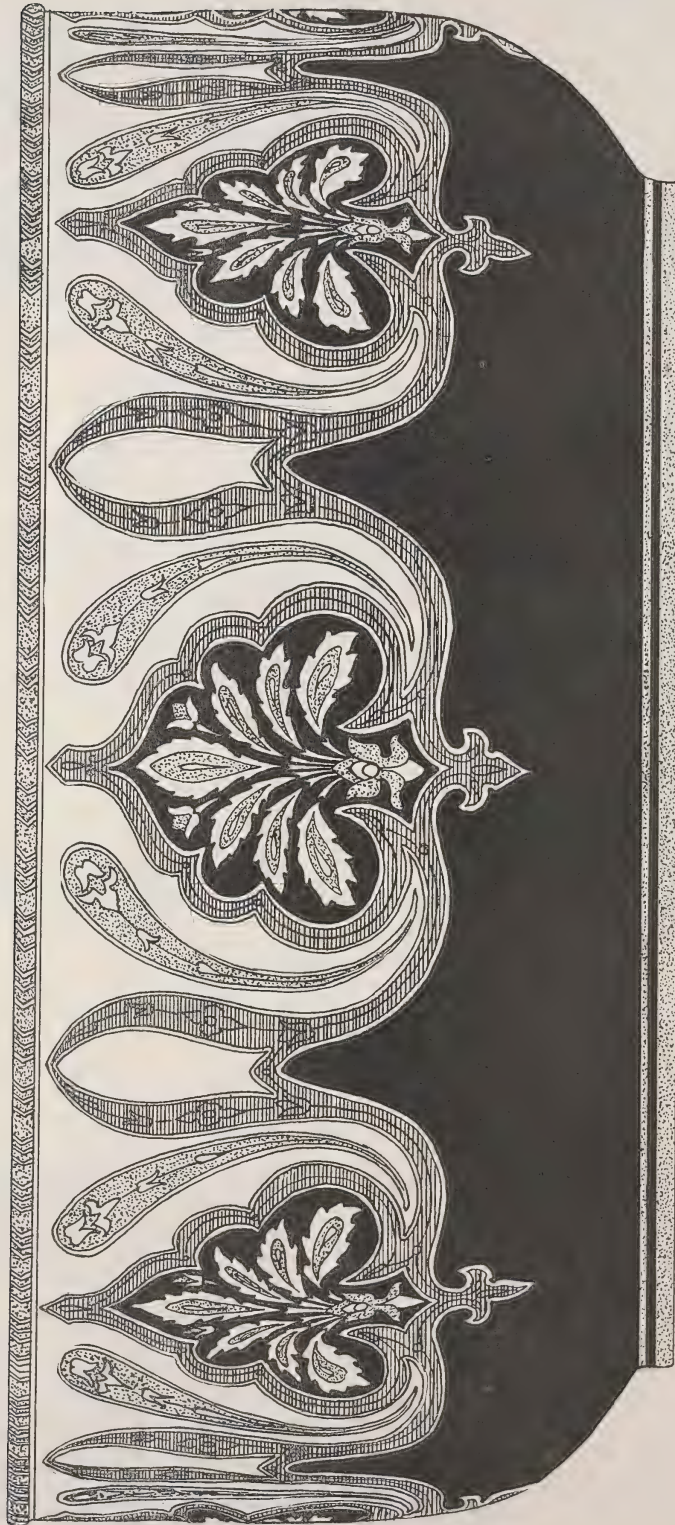
The Society announced the award of the prize in the competition for the design of the Society seal. The two volumes of Seger's works recently translated were the prize. It was awarded to Mr. R. Guastobino, Jr., of New York. A first mention was given to Leon Volkmar of Corona, and a second mention to Olive Sherman of Alfred.



BOWL—PERSIAN ORNAMENT

Ethel Pearce Clements

THE base of the bowl is a rich cream color, the prevailing tone of the border is a dull red. The design is to be carried out in gold, red and cream with a little pale olive green and black outlines. The flowers in the ornament may have a touch of blue. (Design on page 242.)



BOWL—PERSIAN ORNAMET—ETHEL PEARCE CLEMENTS



NUT PLATE IN CHESTNUTS—MISS JEANNE M. STEWART

THE chestnut burr should be handled very simply for first fire, in brown green tones running into brown. Leave detail until last fire. The inside of the burr is painted in yellows with an occasional dash of Yellow Red with Yellow Brown. Use Chestnut Brown and Dark Pompadour in the chestnuts, wiping out the lights quite white. The ordinary greens may be used in the leaves, using considerable Yellow

and Brown in the most prominent leaf. The background may be followed out according to directions for nut bowl in "Burr Oak," or in the yellows and browns.

If the latter is preferred, Ivory Yellow, Yellow Brown and Chestnut Brown may be used. A suggestion of pink might be used with good effect in the shadows. For this purpose use Pompadour Red.

CLAY IN THE STUDIO

(Fifth Paper.)

Charles F. Binns

HE clay is now made and ready for use. What shall be done with it? In the manipulation of plastic clay two methods are possible, wheel and hand work. Not that wheel work is anything else but hand work, but by "hand work" is meant the method in which the wheel is not employed. This method will be taken first as it is within the reach of everyone. No installation of

are best. They lend themselves to a treatment severely bold and truthfully vigorous. The food vessel of the early Briton, the grain dish of the Mexican, even the Roman wine jar or the Egyptian water bottle will furnish a motive, but let the modeller, even while seeking inspiration amid ancient relics, strive to be self-expressive and therefore original.

It is well to have two pieces in hand at once. At times the work must be set aside to harden and time will not be lost if a second object be ready. Now to begin.

It is best to work on a plaster bat or a small board to save the necessity of handling the work when turning it about or carrying it. A handful of clay is taken and rolled out into



1. Rolling the coils. 2. Forming the base. 3. Building.
4. Caulking. 5. Finishing.

machinery, no expensive apparatus is necessary, the ten finger bones and a modelling tool or two are all that will be required.

We are indebted to the Indian women for the process of building or coiling pottery. At one time such work was looked down upon as being barbarous, uncivilized and not worth a serious thought. But that is changed. Artists are recognizing in clay building an opportunity for self-expression which is unrivaled, and we are already seeing important examples issuing from American studios.

In beginning to fashion a piece of pottery there should be a definite idea of what is intended. This idea will not always be realized, for clay has a stubborn will and sometimes leads us in a way we know not. But the more definite the idea the more likely it is of fulfillment.

The simple forms used by savage or semi-civilized peoples

a long coil. This should be practiced for some time in order that the coil may be as uniform and smooth as possible. The thickness of the coil should be proportionate to the size of the piece designed. For a small jar the coils may be rolled down to the size of macaroni or smaller. For a large piece they may be a quarter or even three-eighths of an inch in diameter. The size of the base intended is now decid-

ed upon and the roll of clay coiled round in spiral form until the necessary space is covered.

In some cases it may be necessary to make a drawing of the form to be builded, but somehow this seems to detract from the creative sense. One can hardly escape from the notion that working to a drawing is copying, even though the drawing be one's own. But in any case the whole piece must be seen complete in the mind's eye before a beginning is

made or there will surely be necessary alterations and consequent trouble. To begin with the bottom. Is it to be round or square, domed or flat? Here a word on bases in general. In order to stand well a vase must not have a flat base. The center should always be set up a little so that the piece may rest on the edges of the bottom and thus accommodate itself to slight inequalities of shelf or table. This may be accomplished in three ways. 1. The bottom may be domed. 2. A raised edge may be built on. 3. Feet may be modeled.

1. The domed base. Suppose it to be a circular base, three inches in diameter. Procure a piece of thin pasteboard and cut out a number of discs, making the largest two inches and three-quarters and decreasing by one-eighth of an inch each time. The smallest may be half an inch wide. Place these in regular order upon each other with their centers coinciding and drive a carpet tack through them all. The coiled base can now be set upon the pyramid of cards and when dry will retain the domed shape.

2. The raised edge. To make this the base must be stiff enough to bear handling without losing its shape. It may be made before the walls are begun, but it will save time to put on the first building, as base and walls will stiffen together. When hard enough the piece is turned over and a coil laid round the edge beneath. If the clay be well moistened, the new coil will adhere closely. The important point in this added coil is the line. It must not interfere with the form of the vase, but when the piece is completed must appear as part of the design and not as an afterthought. This may be accomplished either by having the raised edge continue the outline of the vase, or by allowing it to constitute a welt or swelling at the foot. The vase should be turned back to its rightful position while the added coil is still soft, so that the weight of the piece will press the clay to a level edge.

3. Modeled feet. This method of base finish is much more difficult to accomplish than either of the others, and to produce a good result requires some skill in modeling. Feet of various design are common in pottery. A simple ball is easy, but somewhat weak. A conventional rolled or folded foot is perhaps the best. The feet should be modeled and set to harden. Then, when of the same hardness as the base itself they are joined in place by a little very soft clay or thick slip, about the consistency of summer butter. It is always best to use three feet. A piece standing on three supports is always steady, but one with more, never.

There are two ways of constructing coiled pieces. One is to lay the coils together, moistening and pressing for the sake of adhesion only, the other is to work out the lines of the coils as the building proceeds. The former is by far the easier, and will be that described here. After a little experience the modeler may select another method, or cling to the old one.

The base having been coiled of the required size, the building of the wall begins. It is conducive to regularity if one coil at a time be raised and the clay broken off. A continuous spiral is more difficult to handle, and it is highly probable that one side will grow faster than the other. A close watch must be kept on the shape as the work proceeds. If the coils are kept uniform in thickness and the circle of the vase kept true, there will be no serious trouble, but the real difficulty lies in the outline or profile. The whirler or turntable comes in useful here. By its use the work can be raised to the level of the eye and, being turned from side to side, a close watch can be kept upon the form. Six or seven coils are about as much as can be kept in shape by a beginner, and

as soon as the work begins to get out of hand it should be straightened up as much as possible and set aside to harden. Kept in a cellar over night, the bat being quite damp, the clay will have set firmly by morning and the building may be resumed. The piece on completion looks as if built of rings, and is now ready for caulking. This consists in filling all the divisions between the coils with soft clay. The work must be quite firm, and when moistened with a sponge the new clay will adhere closely. It is pressed in, a little at a time, with finger and thumb, the inside as well as the outside should be caulked, unless the former is quite invisible. Once more the work is set aside to harden, and again carefully looked over. New cracks may have opened by the shrinking of the clay, and these must be filled. The work is now ready to be finished. Upon the question of finish opinions differ, and personal taste must be the guide. If a very rough quality be preferred, the clay need not be touched, but it is highly probable that there will be numerous ungainly lumps which do not add to the beauty of the vase. A sharp knife may be used to cut off the more prominent of these, but the best finish is given with a steel scraper such as was described in the article on plaster. Any thin flexible piece of steel will do, by bending between the fingers it will accommodate itself to the line of the vase, and a little practice will give the necessary knack of manipulation. While the clay is damp but not plastic, is the time to polish it. A steel paper cutter, an ivory knife handle, any hard smooth tool may be used, and by close rubbing over the damp clay a beautiful polish may be given which will remain after burning and render glazing unnecessary.



ROYAL BERLIN POTTERY

THE royal porcelain factory at Berlin is well known by students of the potter's art, but there had never been an exhibition of the wares in this country. R. H. Macy & Co. recently made an arrangement with the factory by which a large quantity of the porcelain was sent to this country, and is now on exhibition at the Macy store, under the supervision of Mr. Weisenburger, who is an officer of the royal business concern.

Among the notable things in the collection on exhibit here is a dinner set like one which the German Emperor gave to Queen Wilhelmina for a wedding present. This set is for twenty-four persons, and cost about \$800.

A cup and saucer of the kind often given by the Emperor to visitors as a souvenir, show on the cup the entrance to the park at Sans-Souci, Potsdam, Frederick the Great's favorite residence, and the royal crests; and on the saucer the initials A. V. (Augusta Victoria) and the crest of the German Emperor, coats of arms of the Emperor and the King of Prussia.

A square vase, decorated by Wenzel, is one of the most beautiful pieces in the collection, and is valued at \$370. Another vase of equal value, decorated by Trzaska, was pointed out as one of the factory's masterpieces. "The delicate coloring," said Mr. Weisenburger, "is a specialty of the factory, for which we are indebted to Professor Kips, who was the manager of the art department."

One of the notable products of the factory was a great centerpiece for a banquet board which was presented by Frederick the Great to Catherine, Empress of Russia. Reproductions of many of the groups in this piece are in the collection and attract much attention. There are also reproductions of pieces presented by the Emperor to the Pope, to Count Waldersee and other notable persons.

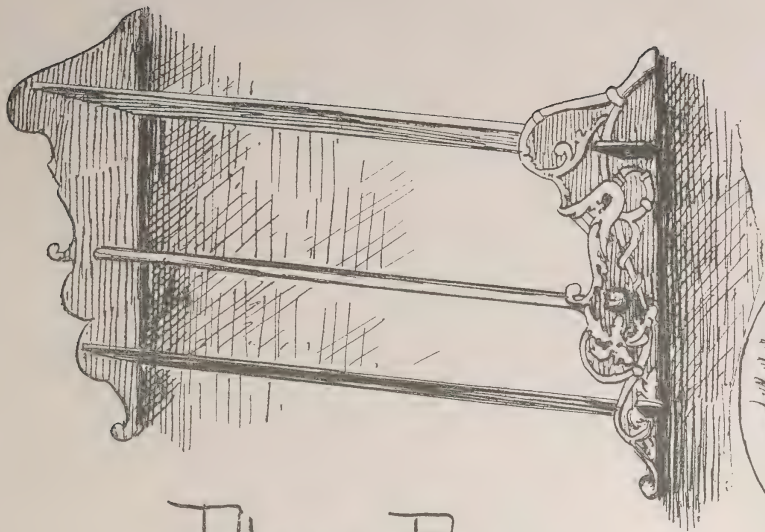
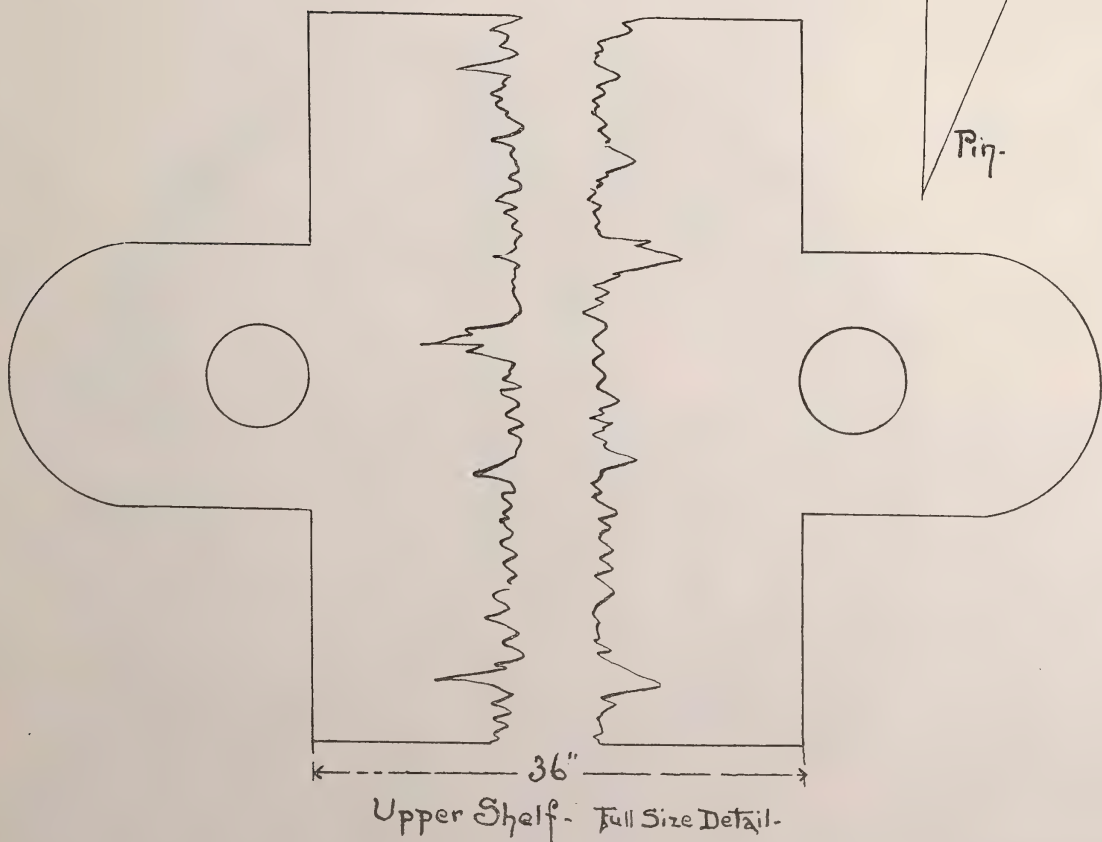
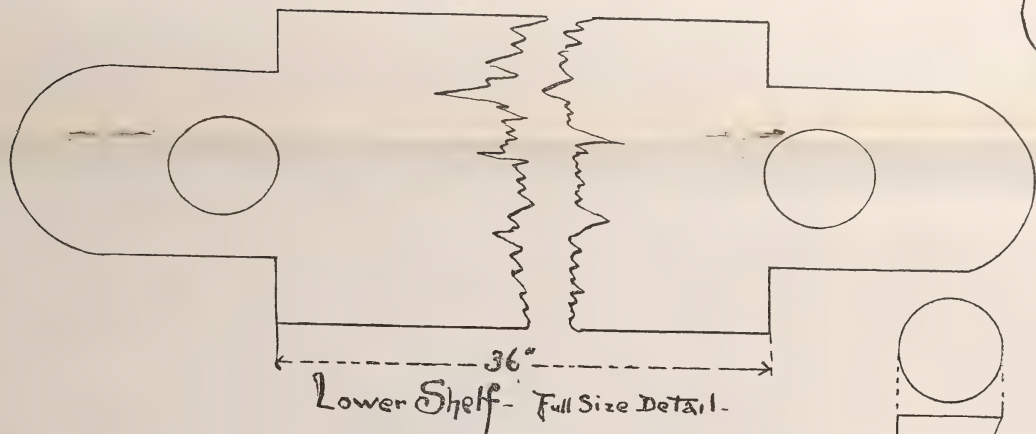
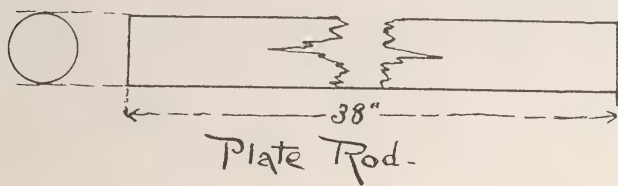


Plate-Rack. of Burned-Wood.



P17.



MOTHERWORT

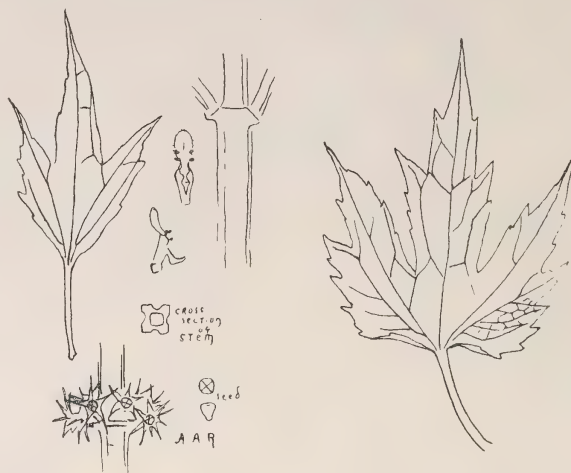
A. A. Robineau

To fill a summer sketch book with drawings of wild flowers and weeds is a very useful recreation as well as one full of delightful surprises. When the winter comes and you idly turn the leaves to recall your summer outing you will be surprised to find how charmingly decorative some of these weeds were which you have sketched, hardly realizing their artistic worth.

Such a surprise is the motherwort, the flower so insignificant, hardly shows more than to give a lavender glow to the landscape where the clusters of tall spikes climb the roadsides or peep over the fences. And in the moonlight, the silhouette against the sky of their symmetrically arranged leaves, shivering in the breeze, looks like so many little black imps swarming up a spire and beckoning the unwary into the circle of their witching influence. The square stem and veins of the leaves have a brownish purple tone giving a color effect not unlike heather.

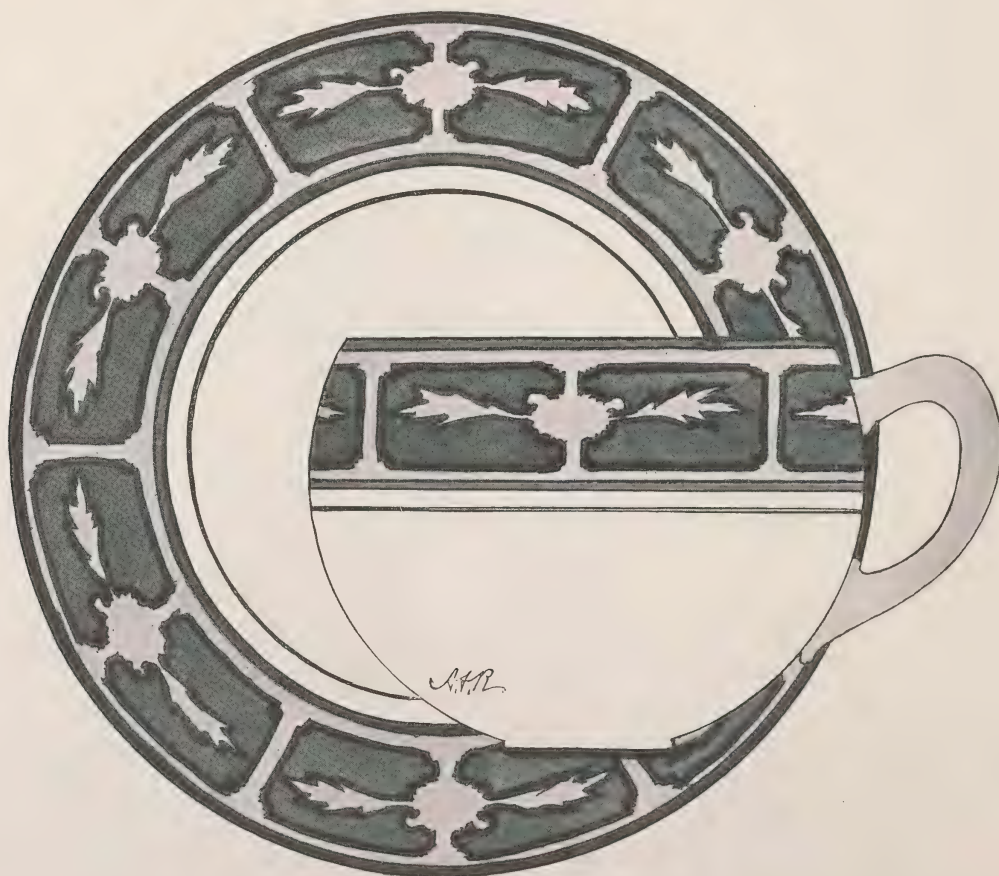
We give two simple silhouette arrangements but there are infinite possibilities in the flower. The vase decoration is a ghostly translation of one of those impish silhouettes against the lake. To use it for vase or pitcher it can be repeated at regular intervals around the form, or tall and short spikes can be grouped irregularly at intervals. Carry out in

a cream or soft grey white against a sky of varying greys of warm or blueish tones.



The cup and saucer design can be carried out in one, two or three tones of blue.

The leaves with or without their veinings are extremely



CUP AND SAUCER DESIGN IN MOTHERWORT



decorative repeated in a border and the spiky clusters of seeds about the stems make an interesting motif.



It is an especially useful study as it takes one out of the beaten tracks.

NATIONAL LEAGUE OF MINERAL PAINTERS

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February 5th, 1903.

A MEETING of the Advisory Board was held on January 24, at the Studio of Mrs. L. Vance Phillips. A most interesting letter from the Kansas City Club was read, expressing a desire to join the League. The club is a large and enthusiastic one, and will be a welcome addition to our forces.

A letter from Mrs. Goodwin, President of the Springfield, Mass., Ceramic Club, gives some details of their interesting December exhibition, which seems to have been planned on the advancing lines. The League bowl is to be decorated for the April meeting, and we shall await with interest a report of the result. They are also hoping to take a course in design, a plan for improvement which is appealing more and more to our workers.

The Brooklyn Society of Mineral Painters has two courses of study for its members this winter: one is design, and another is water color.

It is certain that in the near future the work of the whole League will be lifted to a higher plane by these honest efforts to add dignity and meaning to our work.

We had hoped to have something definite to say concerning St. Louis, but the committee reports that it is impossible, as yet, to get at any facts or figures. As much interest has been shown in the character of the exhibit to be sent to St. Louis, Mr. Marshal Fry was asked to prepare a statement, explaining the attitude and wishes of the League, which statement has been sent to the club presidents.

Notwithstanding some of the discouraging features of the travelling exhibition, especially in its failure to appear on

time in some places, the interest in, and appreciation of the value of such an exhibition, is not diminished; it is rather enhanced, and the applications are already coming in for the next.

On the whole, the League as a committee, for the general welfare of all, wishes to report progress.

IDA A. JOHNSON, President.

36 West 24th St., New York, Jan., 31st, 1903.

My Dear Madam:—

At a recent meeting of the National League the subject of exhibiting at the St. Louis Exposition was discussed. It was voted that letters be sent to the presidents of the different clubs to lay before them the proposed plan, and I was asked to write you.

You are probably familiar with the plan of study for the year, full information concerning it having appeared in the *KERAMIC STUDIO* for September, 1902, and February, 1903. It consists of a series of six problems, beginning with the first subject we ought to consider in ceramics—form—and ending with the completed overglaze decoration. The results of the study will be sent to New York, where they will be publicly shown about the last of April, and probably will be exhibited in a number of cities afterward.

Next year we shall have a similar course of study and it is the idea of the League to select the best examples of both years work to make up an educational exhibit for St. Louis.

The first thing to do is to stimulate an interest among the League members in the plan of study for the present year. To be all-round ceramists we must know something about form, and thus the first two problems are exercises intended to create an interest in the study of fine form. Then comes an exercise in pure design—a decoration for tile—and finally overglaze decoration on three specified forms—vase, bowl and plate. It is a plan which has been carefully and intelligently thought out by our Chairman of Education. Each problem is a step which leads to the next.

It is a great advantage to thus limit the choice of forms, for the exercise has an educational value for us when we are all working out the same problems. We get so much more good out of comparing our efforts with those of others when the conditions are related, either in form or subject. Then, too, our exhibits are made more uniform and interesting—it is evident to all that we are working with a definite purpose. It simplifies matters greatly for the judges as well.

I know that you will do all in your power to stimulate enthusiasm over the plan among the members of your society, and will impress upon them the fact that all good work done for this coming exhibition will be eligible for St. Louis next year.

I know our president, Miss Johnson, would be glad to hear from you and have the benefit of any thoughts or ideas which may occur to you in connection with League plans.

Believe me, sincerely yours,

MARSHAL FRY.

STUDIO

An interesting exhibition of Miss Jeanne M. Stewart's recent work in California, of

fruits and flowers in water color, is now being held at the art galleries of Thayer & Chandler, Chicago. It is attracting much attention.

We have received the new edition of Miss Osgood's treatise on china decoration, "How to apply." The book has a steadily increasing sale.



CURRENTS—Teana McLennan-Hinman



ROSE PLATE—HATTIE V. YOUNG-PALMER

INDICATE roses with pencil. Commence by painting main bunch of roses, the open one with Albert Yellow, Yellow Brown and White Rose; the roses to the right and left with Rose and Ashes of Rose; the dark rose beneath, with Ruby and Dark Brown.

Paint in background while roses are still wet, making a delicate background of Ivory Glaze, Lavender Glaze, shading

into cool green at the left of plate. The bunch of three roses are painted in Yellow Brown, Blood Red and Violet of Iron. The shadow roses at the right of plate are in Lavender and Yellow. Let the main bunch be the center of attraction, all else secondary.

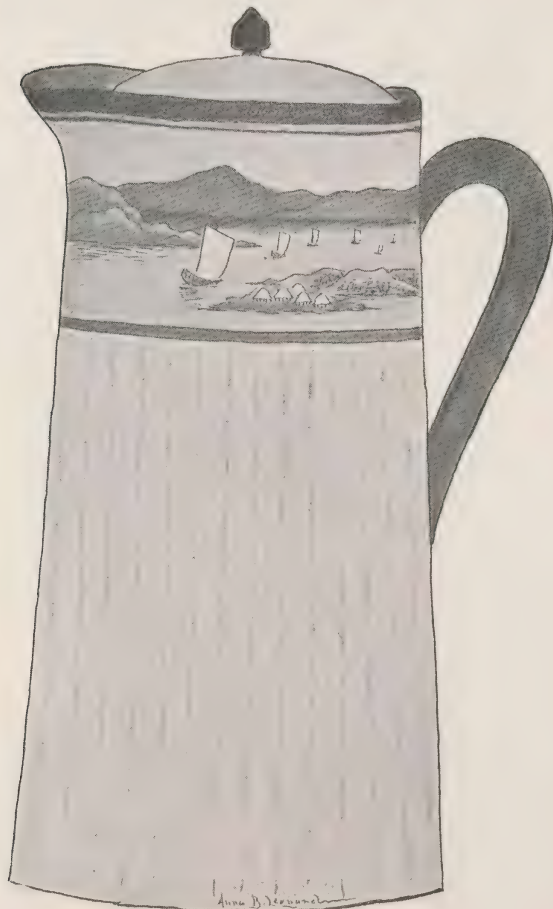
The suggested trellis is in faint lavender. Intensify with dry color.

CHOCOLATE POT

Anna B. Leonard

WITH all due apologies to the great Hiroshige, the decoration of this chocolate pot was suggested by one of his most beautiful prints, in the possession of the writer, and as he is recognized as one of Japan's greatest landscape painters, and his prints now being very valuable, the color-scheme of the original is followed as nearly as possible.

In the original there is a very beautiful sky effect and rainbow, which with other detail has been eliminated, not being quite appropriate for the round surface of the pitcher. We will use only the masses, or spots of color—and treat the band only as a band that is to decorate this particular piece of china—the tone of the whole band is much darker than the lower part of the pitcher.



Draw the design in with a strong line of black, (add a little red to give a warmer tone to the outline)—by a "strong line" is not meant a *wide* line, but a line that has some feeling, and not a weak uncertain sort of a line.

The sky is even (no clouds) and is a turquoise blue tone back of the mountains and becomes almost a pale yellow at the top—but this turquoise blue tone is not vivid, use Deep Blue Green and Night Green toned with Dark Blue and Black, then let this merge into a Chinese Yellow.

The distant mountains are dark, dull, grey blue. This can be obtained by using Copenhagen Grey with a little Dark

Blue and Black added. The lights on the nearer hills are grey and in flat even touches with no acute high lights. The water is a smooth even tone of blue, (no waves) with just a little more intensity at the base of the distant mountains. This can be obtained by mixing Deep Blue Green and Night Green, toned with Dark Blue and a touch of Black—while these are the same colors that compose the tone of the sky—they are used in a heavier tone for the water.

The sails of the queer little boats are toned with a thin wash of Yellow Brown—just enough to take off the dead white of the china—the same tone also for the little huts in the foreground.

The hills in the foreground are a dark green, and may be obtained by using Apple Green, Chrome Green 3 B, and Brown Green, and a touch of Black. Add to this one-tenth of Aufsetzweis and a little flux, put this color on thin for the first fire and strengthen in the second until the right effect is obtained. In fact the whole decoration is treated in the same manner.

With the same color scheme as for the landscape, the lower part of the pitcher may be tinted in a grey (add Pearl Grey to Copenhagen Grey) and the dark handle bands and top of lid map be in Copenhagen Blue. Or the design may be carried out in tones of grey outlined in black.

The color scheme may also be in different tones of Deep Red Brown outlined in gold, with lower part tinted in light tone of Deep Red Brown.

If lustre is used for the lower part, use the wavy lines of gold running down, to break up the surface, as the effect of such a large surface of lustre is not pleasing.

To continue the landscape round the pitcher the sky line is varied by the shape of the mountains, running high or low, but the water line is about the same.

The foot hills, boats and huts may be varied as one thinks best.



LETTER FROM THE PRESIDENT OF THE NEW YORK SOCIETY OF KERAMIC ARTS

OUR meeting of February ninth was indeed a success. Mr. Froehlich of Pratt Institute, was most interesting. He gave a talk upon design and laid great stress upon individuality of design, and impressing upon us the benefit to be derived from working out an original idea. I unfortunately was kept so busy trying to see that everyone coming in was comfortably seated that I lost much.

Mrs. Ripley spoke of the influence shown through the exhibition of conventional design, and in her talk showed some examples of Kozan. Mr. Belknap could not come. Mr. Dow has promised to talk to us at the March meeting (second Monday) and I do hope that we may have as many decorators there as possible, for it is largely to him that our society owes its progressive work, and he seemed the first to open our eyes to the possibilities of greater things in our art by simplifying to us the underlying principles of decorative art. Many members of the Brooklyn and the Jersey City Club were present and I should think over a hundred were present. I hope that members of other clubs may be present to hear Mr. Dow at our next meeting.

THE KERAMIC STUDIO would urge every decorator that could be in New York on the second Monday of March to attend this interesting meeting. The meetings are usually held at the Waldorf-Astoria, but this one may be held at the Arts Club, 37 West 34th street.



Group of mottled figures—Seventeenth century—Woman 7¼ in. high, larger cat 6¾ in., smaller cat 4¾ in.

THE COLLECTOR

STAFFORDSHIRE EARTHENWARE FIGURES

Frank Falkner, Manchester, Eng.

[The illustrations in this article are from photographs taken by Dr. Sidebotham from his own and Mr. Frank Falkner's collection.]

ONE of the interesting features of "China and Pottery Collecting," is the wide area which may still be exposed by its devotees; from the early British Earthenware down to the exquisite present day products of the Minton, Derby, Worcester and Doulton china factories, there exist varied fields still unexhausted, and, although much has been written, there remain many paths where indecision reigns, affording channels of research for those who may be inclined to take up such absorbing studies.

Professor Church in his handbook entitled "English Earthenware," which is a useful guide teeming with reliable information and so ably written and illustrated that no collector should be without it, gives us a few pages of valuable information upon the subject of Staffordshire Figures which are now-a-days becoming eagerly sought after by collectors



Group of "Salt glaze" figures—Early eighteenth century—Cock; 7½ in. high; Masquerader 4¾ in., Seated boy extracting thorn from foot 3¾ in.; Lady 3¾ in.

and are so peculiarly attractive when they represent historical events or happen to be portraits of important personages, such as the busts and statuettes of Shakespeare, Milton, Frederick the Great, Rodney, Washington, Napoleon, Nelson, Wellington, etc.

Although the majority of these mantel-piece ornaments consists of the village groups and small animals with tree back-grounds, somewhat after the manner of the Dresden, Chelsea and Derby schools, many fine examples of statuettes,

classic in their design and careful in their details of finish were manufactured by the English potters of bygone days, which figures, although only pottery, are almost worthy of being placed side by side with the aristocratic china figures of Plymouth, Bristol, Chelsea, and Derby, and are of sufficient dignity in their proportions to command appreciative attention.

In that a large proportion of these were not always cherished in cabinets and were skillfully made with numerous projections, such as tree branches, arms, flags etc., it will be readily understood that too many of them, alas, have been irretrievably broken, and the collector has with difficulty to make up his mind to reject all badly damaged specimens, and, if wise, he will keep a wary eye open for carefully concealed repairs, and especially for modern reproductions.

Now that the value of these statuettes has begun to increase, the art of the repairer is more often called into requisition and very skillful he has become, adding an arm here, a leg there, causing a tree to put out a new branch and even removing a head from one piece and attaching it to another.



Group of tortoise-shell figures—Early eighteenth century—Cobbler 4¾ in. high; actor 6¾ in.; Diana 7¼ in.; Merry Andrew 5¾ in.; actor 5¾ in.

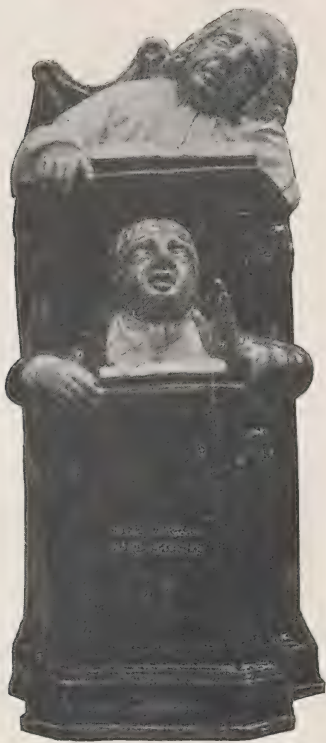
Constant study, however, and careful examination with the point of a needle will enable these repairs to be detected, and pieces so treated should be rejected, as nothing tends to spoil a fine collection so much as a large proportion of damaged and repaired specimens. While on the subject of caution great care should be taken to avoid the spurious reproductions so frequently met with; and upon this point the opinion of an acknowledged expert is most desirable.

The writer in forming his own collection, has fortunately had the valuable assistance of Mr. G. F. Cox of Whalley Range, Manchester—one of the ablest experts upon the subject of Staffordshire pottery and china generally, in the North of England.

While the china Figures and Groups may be described as being beautifully colored and delicately modelled, the Earthenware or Pottery specimens are more often quaint and curious and are redolent of the manners, costumes and legends of the village folk of the eighteenth and early nineteenth centuries. Sometimes they are a little pronounced in coloring but they are always interesting and in the cases of the so-called Astbury marbled specimens and the Whieldon tortoise-shell school a soft harmony of tinting is found both in the decoration and in the colored clays used, betokening an amount of refined artistic restraint and good taste, which is only equalled by the fascination of their archaic characteristics.

The English earthenware figures were manufactured at the following potteries, viz: Fulham, Staffordshire, Leeds, Liverpool, Sunderland, Newcastle, Caughley, Swansea etc.;

and it is by no means easy to define the subtle differences between some of the varieties. For the most part they are designated "Staffordshire Figures," because Staffordshire has contributed by far the greatest number.



The Vicar and Moses, by Ralph Wood, 9½ in. high.

The earlier Staffordshire figures are those exceedingly rare examples found in the "Slip" period, such as the owl and the cat, the quaint "mottled" figures made as a rule of two different colored clays, the Astbury Figures and the "Salt Glaze" Figures, all of which are wonderfully archaic in design,—also the early Whieldon Figures which are invariably beautifully glazed and marbled, then come the long series of colored and glazed Earthenware Figures with occasionally an interesting example which, though uncolored, is glazed.

Specimens of the "Salt Glaze" variety are not often to be met with in the dealers' hands, but are sufficiently represented in our public museums to be studied when desired. Both the British and the South Kensington Museums possess specimens, and interesting valuable examples are in such private collections as those of M. Solon, Mr. Willett (at present lent to the Alexandra Palace, London), Dr. Sidebotham of Cheshire, and others.

The "Salt Glaze" Figures are usually small and nearly always devoid of coloring, the eyes, however, are often indicated by bead-like dots of brown or black enamel, and they were almost entirely modeled by hand.

One of the chief specimens in the British Museum consists of two gentlemen and a lady in costume of by-gone days seated upon a quaint bench; in the "Schreiber" Collection at South Kensington is a pair of "Salt Glaze" busts of Maria Theresa and her husband, Francis, Emperor of Germany, on

square pedestals 7½ inches high; also a fine statuette of Shakespeare, 18 inches high; a pair of statuettes of an actor and actress in Asiatic costume—these being colored are most rare; a pair of small grotesque figures in the Chinese taste 3 inches high; a statuette of a youth 6 inches high, and a figure of a woman with bell-shaped dress, partly colored blue, 6 inches high, and others. The Willett Collection contains a group, 8¼ inches high, of the Virgin and Child, and No. 241 a group consisting of a soldier paying court to a lady under a tree, height 7 inches. M. Solon is the fortunate owner of a group of a gentleman and lady seated upon a high backed bench somewhat similar to the one in the British Museum. This example is beautifully illustrated in his "Art of the Old English Potter." Dr. Sidebotham's collection contains a lovely specimen of a figure of a boy seated on the ground extracting a thorn from his foot, a cock 8 inches high with bead eyes, and comb and feathers outlined in brown, also a quaint figure of a masquerader as well as a small statuette of a lady. It must, however, be conceded that the "Salt Glaze" figures are very rare indeed, those mentioned are of the finest class and such specimens are almost unobtainable; so far they have not been attributed to any particular potter.

Almost equally scarce are the specimens known as the Astbury marbled figures, they are subdued in coloring, harmonies of brown prevailing and frequently owe their charm to their having been made from a mixture of two different colored clays. Archaic in character and with eyes, as in case of the "Salt-glaze" figures, often so treated in the decoration as to make them resemble beads, the faces otherwise are generally devoid of coloring, usually small in size, their glaze is of a fascinating soft, smooth, velvety feel; they are most difficult to discover and are highly prized by collectors. South



Diana, by Ralph Wood, 8¼ in. high.

Kensington possesses two interesting figures of soldiers in this school; also in this decoration it possesses the figure of the boy modeled in two different colored clays, brown and yellow, seated on the ground, extracting a thorn from his foot. In the Liverpool Museum is a fine specimen of a marbled figure of a sportsman 9 inches high with his gun resting upon the ground. Mr. Solon's figure of a sportsman 13½ inches high is a fine example. Dr. Sidebotham's collection contains several of these figures, one being a cobbler, beautifully colored and glazed and made from two different clays; another is an

important statuette of an actor, 6 inches high, rich in coloring and most quaint in its conception.

The Willett collection is also rich in the marbled figures. No. 888 in the catalogue represents a series of no less than 14;



Bust of Milton, by Ralph Wood, 9 in. high.

they are about $4\frac{1}{2}$ inches high, each one playing upon a musical instrument and are described as "Nebuchadnessar's Band." Another quaint example is one of a lady and gentleman on horseback, No. 1173, $8\frac{1}{4}$ inches high. The writer is fortunate in possessing in his collection several marbled statuettes, one being a "Merry Andrew" dancing, height 7 inches, with the decoration and base clearly indicating the mixture of two clays, beautifully colored and glazed in subdued browns; another a quaint representation of Diana with her dog, 8 inches high, archaic in design and in coloring. The latter is very like marble, with the usual velvety glaze and eyes like beads. Another represents a gentleman in quaint costume, $6\frac{1}{2}$ inches high.

The so-called "Whieldon" School of Staffordshire Figures contains many beautiful examples both of tortoise-shell and other delicately colored specimens and includes such exponents as Whieldon and Ralph Wood. When the dealer meets with a figure of tortoise shell decoration, particularly if it bears the lovely delicate green shade into the browns and yellows, he is apt to attribute the specimen invariably to Whieldon. This is, however, not altogether correct, as other potters are believed to have carried out this peculiarly attractive style of decoration, which is always accompanied by an exquisite soft velvety glaze. An important specimen of the tortoise-shell class is the Figure of Alderman Beckford, illustrated in Professor Church's "English Earthenware." It is a striking example of the potter's art in glazing and subdued coloring and

possesses a charm quite peculiar to itself; it is in the Willett collection. Another fine example is a group known as "Roman Charity," in the author's possession, consisting of a seated figure of a woman with two children and a man, evidently a chained captive; he is receiving food proffered by the woman; on a rock is inscribed the title, "Roman Charity;" seven inches in height; for softness of glaze and lovely greenish brown coloring this piece has not often been surpassed. The statuette of Milton, fourteen inches high, is another important piece of work in tortoise-shell decoration, not altogether perfect in its anatomy but in glaze and finish a most attractive figure. So also is the "Market Girl," a figure nine inches high with basket of fruit on her left arm, a stick in her right hand and a small dog for her companion. Most of the tortoise-shell figures are devoid of strong, gaudy coloring, nearly all are well modelled and all are coveted by collectors.

The name Ralph Wood, having been impressed upon certain figures acknowledged by the authorities brings us to the less conjectural period of about 1730 and mention should first be made of his cleverly modelled and well known group of the Vicar and Moses in the pulpit, standing ten and one-half inches high. This interesting specimen, an excellent marked example of which may be seen in the British Museum, has been reproduced with less and less effect by succeeding generations of potters, it is colored in the subdued tortoise-shell and represents the Vicar asleep and the clerk with raised



Venus and Neptune, ascribed to Ralph Wood, $10\frac{1}{2}$ and $11\frac{1}{2}$ in. high, with pedestal.

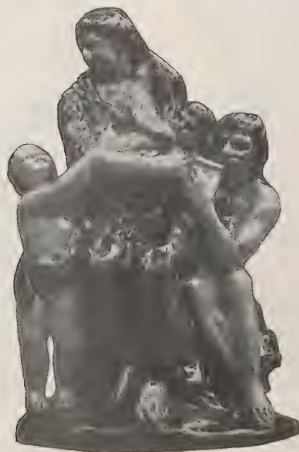
hand beneath him apparently saying "Amen." Indented upon the front panel of the pulpit is the title "The Vicar and Moses" and the name "Ra. Wood Burslem" appears clearly impressed upon the base. Other marked subjects by this potter are The Sportsman, six and one half inches high, busts of Handel and Milton, all in the British Museum, figure of a man with a crutch, "Old Age," five and one-fourth inches high

in South Kensington Museum, bust of Washington, Jermyn Street Museum, figure of Jupiter, figure of Neptune, figure of Diana, statuette of Chaucer etc., etc., all of which betoken the skill of a master.



Figures modelled by Voyez—Sheep 5 in. high, shepherd 8½ in. high.

Embracing religious subjects, such as the "Evangelists," "Classic Deities," "Village Groups," "The Seasons," "The Elements," busts of Soldiers and Sailors, Statuettes of Poets, and many others, the colored and glazed Earthenware Figures make a large and varied field for collectors. It is comforting to reflect that, whilst nearly all the Bristol, Chelsea and Derby China Statuettes have been absorbed into Museums or private collections and can only be purchased at high prices, it is still possible with study and patience to make a very interesting collection of colored Earthenware Staffordshire Figures at a reasonable outlay. When appropriately arranged with due regard to their coloring and design these become a charming feature in the decoration of a room. Professor Church gives the following names of Staffordshire Potters who devoted considerable time, thought and skill to the manufact-



Whieldon group—Roman Charity, 6¾ in. high.

uring of these figures, some of which were repetitions of the popular Chelsea and Derby subjects, but many more were entirely original and quaint conceptions. These names are as follows: Ralph Wood, Aaron Wood, Wedgwood, Voyez,

Enoch Wood, Wood & Caldwell, Neale & Co., Lakin & Poole, Wilson, Bott & Co., and Walton, and from marked examples which have come under observation we would add the names of Turner, Edge & Grocott, Hall, Salt and I. Dale, Burslem, and no doubt there were many others. He goes on to say that from marked specimens it is not impossible to conclude in some instances who might be the likely potter of a certain figure by reason of analogy in design, coloring, glaze and general treatment.

Marked specimens, however, are not frequently to be acquired, with perhaps the exceptions of Walton and Salt—coming later than the others, no doubt they discovered some advantage in naming their pieces, and thus we find them more frequently identified than those of any other potter.



Subscribers of KERAMIC STUDIO who are interested in the study of old wares would do well to subscribe to our little Magazine, OLD CHINA, which has grown very much lately and is made specially attractive by the regular and valuable contributions of Mrs. Mary Churchill Ripley. We find it impossible in The Collector department of KERAMIC STUDIO to cover the same ground as we do in OLD CHINA, we lack the necessary space and must content ourselves with one of the OLD CHINA contributions every month. For instance only one of the articles of Mrs. Ripley on The English Porcelains of the 18th Century appeared in KERAMIC STUDIO, while the complete series as published in OLD CHINA consisted of three articles.

To subscribers of KERAMIC STUDIO the combination price for the two Magazines will be hereafter \$4.75, making OLD CHINA only \$1.25 a year instead of regular price \$2.00.



FOR SIDEBOARD OR CHINA CLOSET

QUAINT and novel are some charming broth bowls, for invalids, two-handled, on saucers, in either the breakfast or teacup size.

Men will like the magnum cups, large enough to contain two breakfast cups of tea or coffee, and made in all the prettiest of patterns; they are already an immense success.

Newest of all, however, are the reproductions of the old supper sets. One set consists of a round oak tray with small covered entrée dishes, fitting round a soup tureen in the center.

A plated, or silver, stand for a syphon is good, now that these things are in such evidence. They are not beautiful, but in the new style are quite in character with a daintily set luncheon table, or a well-arranged sideboard.

A tumbler fitted into a silver frame with a silver handle is intended for the use of hot-water drinkers.



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chape St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

PLATE RACK (Pages 246-247)

Mary H. Hogan

HAVE the various pieces cut at a planing mill. As there is no nailing or gluing care must be taken that the wooden pieces fit snugly.

Outline the design, either with knife or carving tool, to give the effect of high relief. Burn the background very dark. Burn or stain the shelves. Add brass hooks to lower shelf for cups.

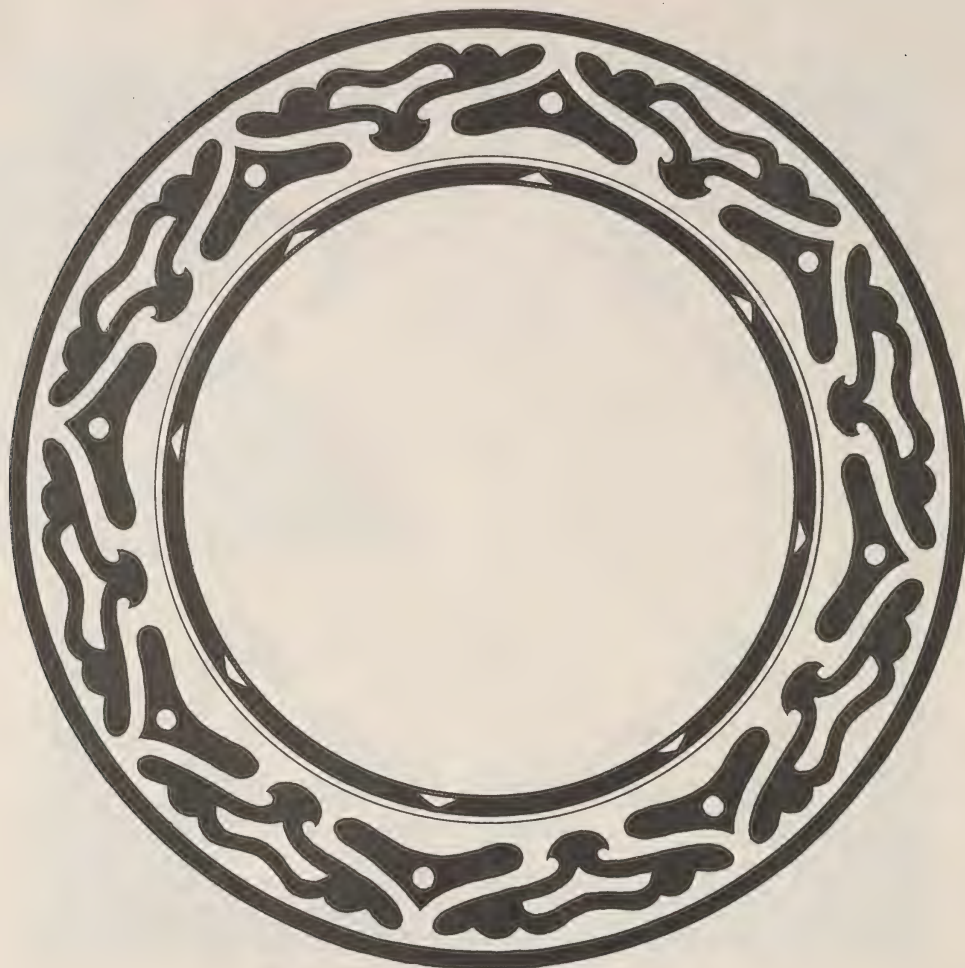


-K. Livermore-

DESIGN FOR BOX OR FRAMES—KATHERIN LIVERMORE

AFTER the outlines are burned the design may be carried out in various ways. If burning alone is to be used, carve the background and burn very dark, stipple the middle background as indicated, burn the center with the flat side of

the point, keeping it rather light—the ornament to be left white. If color is desired, stain the center dull blue; ornament, dull green; or, stain the black part dull red, center, yellow ochre, ornament, green. Treat border in a corresponding manner.



DESSERT PLATE, IN LACROIX DELFT BLUE ON WHITE CHINA—ROCKWOOD MOULTON

ANSWERS TO CORRESPONDENTS

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

All questions to be answered in the Magazine must be received before the 10th day of the month preceding issue.

H. S. L.—We would advise a third coat of gold if the gold ground appears thin as well as scratched, otherwise another fire would improve the appearance of the gold by giving you a chance to burnish with the glass brush and so avoid the scratches. The glass brush is usually most satisfactory for burnishing unless a high polish is desired, then burnishing sand and water can be rubbed softly over the surface with cotton wool in a circular motion. All pinks will fire purple if fired too hard, it is usual to give a light fire in retouching with rose. Also a horn palette knife is better for mixing pinks, and care should be used not to have the color too oily.

M. C.—We consider that the beginner has fully as much help from the magazine as the more advanced decorator—rather more. The "Answers to Correspondents" column is open to all as often as they please, and they will be given any possible information that they *personally* need. They have only to ask.

You wish to know how to get Rookwood effects in overglaze. Rookwood is underglaze. You could not get the effect without painting underglaze and understanding all their secrets. But we understand you wish to gain something of the soft effect of Rookwood in overglaze. That is done, as described in all treatments for naturalistic studies given in KER-

AMIC STUDIO, i. e: By repeated dusting of colors on background and over the painting, after each painting. You say to tell you what colors to use for the three fires, but you do not say what study you wish to paint, nor which Rookwood effect you wish to get. The recent work is almost all in very light and delicate greyish toned color, but we presume you mean the earlier style of decoration in browns. In this case we would suggest Yellow Brown, Meissen Brown and Finishing Brown for your repeated dustings, until you reach the desired depth and tone of color.

Every new kiln should be well fired *once* before using or if standing long unused in a damp place it should be well heated up before using. You can outline with colors and turpentine over unfired lustre, but it is better to put on your outlines first in powder color mixed with a thin syrup of sugar and water, and when dry lay your lustre *over* your outlines.

"Modelling" some times means to paint a flower so that it shows form and roundness, but to model in raised paste or enamel means to raise some parts and leave others low to give something of the effect of the real flower. For modelling with Aufsetzweis use Lavender Oil, breathing on it if it shows a tendency to flatten from being too thin, or you can use turpentine for dots and lines for powder enamel, add oil of turpentine, just sufficient to hold the powder together. Powder flux is mixed with powder colors to help glaze them at a low temperature. Ivory glaze is a flux, which gives at the same time an ivory tone. It is liable to destroy reds if used over them.

In painting a stein in Rookwood effect, let the ground tinting roll over the rim. Clean sharply and finish with or without a narrow line of color a little distance below.

If the crack in a piece of china can be spread a little and Sartorius mending cement run in, you can so secure the crack, otherwise there is nothing to do but cover the crack with a decoration of raised gold or enamel. This can be done before firing.

Powder Aufsetweis, like the tube enamel, is used for jewel effects, modelled flowers and for covering occasionally with liquid bright gold or Roman gold.

We know of no reliable way of thinning India Ink. We use ours with a pen and never find it too thick to use unless it dries up entirely, then we throw away the bottle. We use Higgins' water-proof ink, or drawing ink. Raised gold is gold which has the effect of being raised by having a raised modelling in paste under it similar to enamel. Directions for this work have been frequently given in KERAMIC STUDIO.

Flat enamel is enamel put on thin in a flat wash just slightly raised above the surface of the china. You will find in back numbers frequent instructions for this.

Aufsetweis is a hard enamel. The colors are made by mixing ordinary colors with the enamel. Hancock's soft English enamel is white and colored in the same way. Then there is Hancock's hard white enamel. Some soft colored enamels can be bought, but are not often reliable. Miss Mason of New York sells a fine scarlet, as also does Cobden of Philadelphia and others of our advertisers.

For your Soiree cups and plates would suggest one of the simple borders given in KERAMIC STUDIO in one or two tones of blue or other desired color and gold.

G. M. S.—When lustres become too thick, use oil of lavender to thin.

C. W.—You can fire the glazes of the lighter fire clays in the Revelation, it is possible that you might fire a red or yellow clay body also, but we have never tried. There is a small test Revelation Kiln for underglaze as well as the large one.

MRS. R. G. S.—If you will write Mr. Fry, whose advertisement you will find in the KERAMIC STUDIO, he will tell you the most reliable greens for Belleek, as he has had a great deal of experience in that ware.

D. C. B.—When we next give a lot of monograms we will give yours

as requested. We are sorry to disappoint you in not giving a dinner set naturalistically painted. It is not now considered good taste, and we think if you could have the advantage of seeing some really good decorations for dinner ware you would never again wish for a naturalistic treatment. If you love flowers, why not paint them on panels and plaques and hang them where you and your friends can always enjoy them instead of putting them away in cupboards to be seen only under a veil of gravy or soup. You will find enough good studies from Miss Stewart and others now and then to keep you painting.

A. H. P.—Coin gold is 9 parts gold and 1 part copper. It is the copper that causes your gold to be dark, as it is dissolved with the gold, and some of the copper is carried down with the gold precipitate. Or you may have made your ferrous sulphate too strong, and not washed the precipitate often enough in hot water. I would advise that you use the ribbon gold, which can be obtained from C. S. Platt, 29 and 31 Gold street, New York, who are a perfectly reliable firm. If you must use coin, use excess of ferrous sulphate, and let mixture stand for at least 24 hours after precipitation. Stir up precipitate several times. After decanting wash precipitate *very thoroughly*. The copper precipitate will almost entirely redissolve.

SISTER M. G.—The Belleek, Ireland, works were founded in 1857.

The peculiarity of this china is its lustre resembling the polished iridescence of mother of pearl. The shapes are mostly of a marine character, not decorated in color. Mark generally printed in color a harp, dog and tower. Name Belleek. Manufacture ceased some years ago.

There is also what is called Trenton Belleek, made in this country at Trenton, N. J., but it has not the same egg shell thinness, nor lustre. The latter is much used by amateur decorators, but is not always reliable in firing.

K. L. S.—We will try and give a design in early number for a rarebit set. The Chelsea plate decoration in blue would be nice to use, we will give a cut of it in the next number. In mending china the pieces should always be bound with asbestos cord to prevent slipping, as even when the pieces will hold together without cement they may slip in the kiln. Always send your questions before the 10th of the month.

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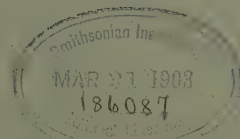
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MAGAZINE:

FOR: THE:

DESIGNER: POTTER: DECORATOR: FIRER:



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Some Leading Agencies of Ceramic Studio.

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KERAMICA

Vol. IV, No. 12

NEW YORK AND SYRACUSE

April 1903



We are looking forward with much pleasure to the reception of the new designs for our Annual Competition, expecting to see the same progress that has been made each year over the previous year. This indicates which way the wind blows and truly reveals the increased interest in the application of design to ceramics. Even the Arts and Crafts Society has condescended to ask overglaze decorators to exhibit with them, but only those whose designs have attracted attention by conforming to a certain standard.

This will be interesting news to decorators, for porcelains have usually been conspicuous by absence in exhibitions given by craftsmen. The work recently done by decorators has attracted the attention of members of other societies, commanding respect as well as admiration, which has admitted it to the Architectural League Exhibition as well as to the Society of the Arts and Crafts of New York.

✱

We have had so much trouble with the losing of monograms that we have decided that we will make no more except those already asked for—the last lot has been lost in the mail. Will those who have asked and not received, kindly send in before June 1st? This is the last lot of monograms to be given.

✱

EXHIBITIONS

At the exhibition of the Architectural League, there are some fine panels of tiles made by Charles Volkmar and his son Leon Volkmar. There is a conventional treatment of the peacock, the outline being accentuated by a raised outline, being more prominent in some places than in others. The enamel glaze is dull and rich, and the colors in a low key. Mr. Volkmar is devoting much of his time now to artistic hand made tiles, which the architects are using extensively in the new buildings of New York. The highly glazed tiles are not considered the thing.

The Rookwood people sent a superb mantel, every portion of which is in their new dull green glazes, the design of the mantel being in simple lines of L'Art Nouveau.

Mrs. Poillon sends some interesting pieces in pottery and there were some tiles decorated in overglaze. There are great possibilities here for decorators.

✱ ✱

NATIONAL LEAGUE OF MINERAL PAINTERS

An important meeting of the Advisory Board of the National League of Mineral Painters was held on March 14, at the studio of Mrs. DeWitt.

The interest in the course of study is still growing. The Duquesne Ceramic Club, of which Miss Boyd, the corresponding secretary of the League, has just been made President, is entering upon this work with enthusiasm. On account of its close affiliation with the League, they have decided to make their club competitive work the same as that of the League,

thus concentrating their efforts and making possible a larger and better exhibit.

From Boston comes the word that they heartily endorse all that Mr. Fry said in his recent circular letter.

In another week the places for the coming exhibition early in May will be completed, and will be announced to the clubs.

The committee on the St. Louis Exposition is still working and we hope to have a report soon.

The matter of great interest was the return of the traveling exhibition and the examination of the Judges' reports. After being away for nearly two months, the exhibition returns almost intact—but two pieces having been injured, a fact that speaks well for the care given by the various clubs.

It is hardly necessary to recapitulate the methods of awarding the points, as it has frequently been published in these columns. As soon as possible the slips will be mailed to each exhibitor who may thus see in what respects they are considered strong or weak, by the various judges.

We regret that in many cases the Judges did not sign all of the slips, and from some only the 1st, 2d and 3d choice in each class was sent. The following is a list of those standing highest in each class.

IDA A. JOHNSON,

President N. L. M. P.

VASES IN COMPETITION FOR THE GOLD MEDAL.

No.		POINTS
36	Miss L. B. Overly, N. Y. Society of Ceramic Arts,	330
19	Mrs. C. A. Pratt, Jersey City Ceramic Art Club,	326 1/3
28	Miss H. B. Hurd, Bridgeport League of Ker. Art,	245
20	Miss C. C. Dougherty, Jersey City Ker. Art Club,	230 2/3
9	Mrs. E. B. Van Kirk, Individ. Mem., Whatcom, Wash.	225 1/3
13	H. E. Simmons,	212 1/3
29	Miss Montfort, Brooklyn Soc. of Mineral Painters,	177 1/3
21	Mr. D. M. Campana, Chicago Ceramic Assn.,	152 1/3
34	Mrs. M. E. Griffin, California Ceramic Club,	151 2/3
14	Miss E. A. Fairbanks, Min. Art League of Boston,	131 2/3

PORTRAIT HEADS IN COMPETITION FOR THE SILVER MEDAL.

7	Mr. D. M. Campana, Chicago Ceramic Ass'n.,	165 1/3
1	Mr. H. O. Punsch, " " "	163 2/3
6	Mrs. T. A. Johnson, Individ. Mem., Seattle, Wash.,	128 1/3
9	Mrs. A. W. Morgan, " " Minneapolis,	128 1/3
10	" " " " " "	121 2/3
4	" " " " " "	118

PLATES IN COMPETITION FOR THE BRONZE MEDAL.

8	Miss N. L. Foster, Jersey City Ceramic Art Club,	321 2/3
25	Miss E. M. Pierce, N. Y. Society of Ceramic Arts,	295 1/3
22	Miss L. B. Overly, " " " "	287
13	Mrs. E. S. DeWitt, " " " "	254 2/3
17	Miss E. F. Peacock, " " " "	250 2/3
7	Mrs. L. E. Andresen, " " " "	250
15	Miss E. F. Peacock, Brooklyn Soc. Min. Painters,	243 2/3
21	Miss C. A. Dougherty, New York Society,	243
18	Miss E. F. Peacock, " " " "	241 2/3
19	" " " " " "	237 2/3
27	Mrs. R. V. Bateman, California Ceramic Club,	222 1/3
5	Mrs. W. P. Hibbler, New York Society,	216 2/3
11	Miss I. C. White, Jersey City Ceramic Art Club,	216 2/3
29	Miss A. K. Haynes, California Ceramic Club,	216 1/3



DOGWOOD DESIGN—EUPHEMIA B. WILMARTH

THESE dogwood blossoms were a very pure white in nature and were painted in transparent water color, leaving the white paper for high lights.

Flowers, for shadows use Sepia and New Blue, with a very little Lemon Yellow in some of the light shadows and a little over the white in some places to tone it down.

The young leaves, which are few, are of rather a bright green. For the lightest shades, Prussian Blue, Indian Yellow and Brown Pink, keeping it rather delicate and of a blue tone; on the half shadow side it will be well to keep the lighter parts of a more yellow tone. Deeper shadows made with about the same colors adding Burnt Sienna, and for the

deeper tones Vandyke Brown. Adding a little Carmine, Light Red or Burnt Sienna to these different shades of green will keep them from being crude.

For leaves in shadow use New Blue, Venetian or Light Red with Yellow Ochre, or Burnt Sienna, as it seems to need, often bringing background over them thin to keep them back.

The stems are of a warm brown, use Yellow Ochre, Sepia and New Blue, in some of the light parts giving them a warmer tone with a little Bright Red, and in darks, Vandyke Brown and a little Burnt Sienna.

Background, use same colors, repeating the tones in your flowers, leaves and stems.



CHINESE DESIGN OF BUTTERFLY AND ROSE—NELLIE Y. HAMILTON

OUTLINE the entire design with gold, and fill in with green enamel, using two-thirds Aufsetzweis, one-third Hancock's English Enamel and one-eighth Flux, which is colored with Apple Green, Mixing Yellow and Black. The lines over the enamel are of Black with a little Dark Blue, and can be put on with a fine brush when the enamel is dry, thus finishing

the work for one fire. If desired to imitate the color of some of the Chinese ware, the entire plate may be tinted very lightly with Copenhagen Grey and a little Emerald Stone Green and Flux, but I prefer the white background as more dainty. The design makes a very pretty soup plate or deep oyster plate.

LARKSPUR

A. A. Robineau

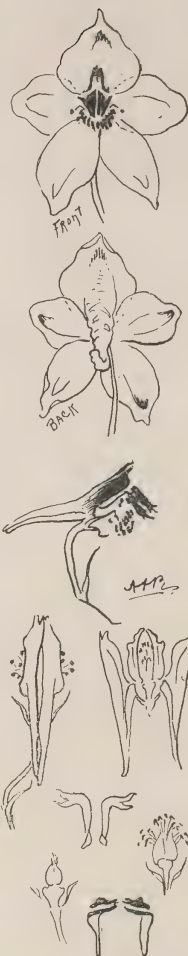
THE Larkspur can hardly be classed as a wild flower, yet it is a garden flower which often escapes from the encircling fences of civilization and luxuriates among the daisies and other weeds.

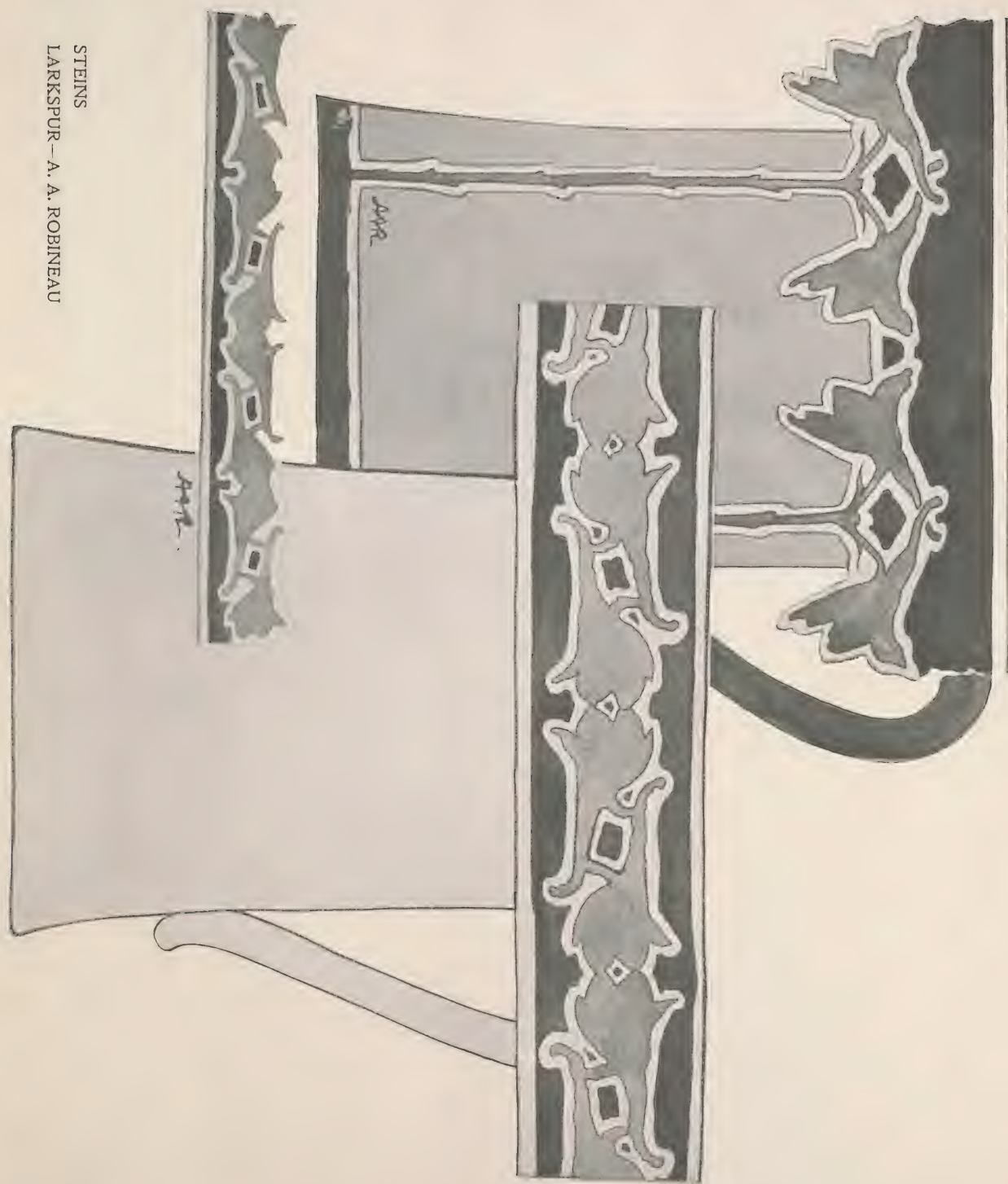
The spikes are interesting in outline and the color is a royal blue verging on the purple, a little lighter toward the center of the petal. The black fuzzy anthers and stamens, at first glance, suggest a bee at the heart of the flower, the cornucopia looks like nothing more than a long wrinkled glove. The flowers cluster charmingly on the stem with usually a few spikes of buds below, the leaf too is nice in outline. Altogether the Larkspur is quite worthy of a place in one's portfolio of subjects for designs.

We give two stein designs, simple conventionalizations for execution in blue and white or blue and green on white, of course other coloring can be used satisfactorily.

These designs can be easily adapted to pottery work, either in underglaze painting or by inlaying the design in white on a colored body or vice versa.

An attractive mode of conventionalization is to make a simple outline drawing of the spike, leaving out all superfluous flowers in the background so that the spike has the effect of flowers arranged only on the two sides. This makes an agreeable decoration for tall pieces either in stencil effect of two colors, the parts being outlined in white or a light tone, or used in silhouette in one tone only—a purplish blue for the flowers, with a yellowish green for stems and leaves, makes a nice combination, or a grey blue for flowers with a grey green for stems and leaves, also two shades of blue, dull grey and grey brown, yellow brown and brown, grey violet with grey green and a yellowish tint in the background. Although we suggest only combinations for a light toned treatment on a white or light tinted ground, quite effective decoration can be made in rich dark colors with black or bronze grounds. The flowers can also be silhouetted in white on a light tinted ground or on a medium toned ground—too sharp a contrast of color would not be good decoration as it would call too marked attention from the form decorated to the applied decoration. Interesting little borders can be made from the dissected parts of the flower. Try one part repeated in one direction, then balanced, one turned this way and one that way, then try alternating with another form or repeat one part a certain number of times and then insert another form for the central ornament of the band decoration. Be careful not to make your designs too finicky, look at your design in a large way and keep it simple.





STEINS
LARKSPUR—A. A. ROBINEAU



PANELS—"THE SENSES" BY TOJETTI—TREATMENT BY MRS. L. VANCE PHILLIPS

MANY different schemes of color might be effectively carried out in painting a single panel from any one of the accompanying prints. It is, however, in a complete set that the effect will be most pleasing. Three suggestions for such use are as follows: (a) Framed panel effect with the frame proper and the divisions between the panels either black, dark green stained oak, or gold. (b) A cylinder vase. (c) A carved jewel box with panels let into the wood from the inside, three panels being used in front and one at each end. The back finished plainly and the top covered to match the design used in carving the wooden panels or pilasters separating the porcelains and forming the corners.

SUGGESTIONS FOR VASE.

Place the panels, evenly spaced, around a plain cylinder vase, leaving more space at the bottom than at the top of the vase in order to give to the bottom a greater sense of weight. This effect of weight should also be observed in design selected and in color or metal used. In the spaces between the panel use a style of ornament in harmony or repeat some one of the motives selected for the bands used to complete the decoration at the top and bottom. If designed for a drawing-room piece use gold freely with some colored enamels that repeat or pleasantly contrast with the color scheme of the panels, or, electing to paint the figures against a gold ground, use rich green, ruby or turquoise blue as a predominant color with gold over paste in portions of the ornament. The gold, thus used, will repeat the background, yet, being raised, will come forward and suggest a frame by appearing on a different plane.

COLOR SCHEME SUITED TO ANY USE.

Paint the flesh tones in after a method with which you

are familiar, varying them from the usual palette only in deference to some general color scheme. For instance, if blues prevail use more blue than usual in painting the flesh—that is, see more delicate general shadows in which coolness is admissible. If violet shadows are employed extensively in the drapery effects, some of the same tones must be found in the shadows of the flesh, in the half tones of the light hair and in the high lights of the dark hair.

The draperies may be treated in white, pearly gray, and violet, with the background a soft yellowish tint in the center, going gradually into grey violet at the top and bottom—painted loosely and broken up with brush strokes rather than perfectly smooth.

Pink may take the place of violet in the drapery effects if crimson or turquoise are to be used in the ornamental finish of the vase, while if green is selected violet will be an agreeable contrast. Where the violet key note is to be observed, see that violet enters into the shadows of all the colors.

A charming harmony in violet can be obtained by considering that violet is red and blue combined. Red is warm and attractive, blue is cool and retiring. For the central figure select the more attractive color, red. Red attenuated is pink—in this case the most desirable shade (use blood red thin) for the lights in the scarf drapery of central figure. Violet (Royal purple and a little blue) in the half tones, red-violet (royal purple and blood red) for the deepest shadows. The clinging drapery will seem white if the shadows are gray-violet (royal and carnation) with red-violet in the few deepest accents—the same color that is used in the scarf drapery, but applied less strong. This repeating of shadow tones gives harmony while the lights being white and pink suggest that the fabrics are white and pink.

The figures on either side may have violet and white draperies by using same treatment except for the violet (baby blue and royal) laid delicately on the lights of scarf, and faint blue (baby blue) on the high lights of the white. The high lights of white on central figure would be enhanced by a suggestion of yellow, just enough to give brilliance without seeing the color applied.

In the third figures on either side suggest blue violet by using a little more blue and grey, even to washing a little grey over the high lights of the lightest drapery, but keeping the rather warm shadows throughout in the few darkest folds. A little yellow brown with the dark shadows, or sometimes a wash over the whole plane of shadow often gives a fine effect of luminous warmth. Yellow brown and primrose will pleasantly suggest lights behind the figures which should take on grey tones by the addition of violet.

Other schemes may be studied out on this general principle of combination and repeat. Green as a key note may be separated into yellow and blue and treated in the same manner using the brilliant and aggressive yellow (subdued to a tint) as the note for the center and fading into the quieter blue with plenty of grey-green as a modifier and a middle note in all the draperies. The same purplish-red (royal purple and blood red) may be used to advantage in the shadows, either alone or with a touch of brown green.

Every student who feels "at sea" concerning the principles of harmony and of contrast or complement will be wise if he studies out for himself the theory of the primary, secondary and tertiary colors.

In these suggestions of use as a set, the panels should be carried forward together, and if pink and yellow intermingle in a brilliant center piece with delicate greys, the succeeding panels right and left should be gradually subdued by greys, thus centralizing interest and at the same time producing both variety and harmony.

In the succession of panels framed as pictures, a sense of distance—of perspective, may with propriety, be expressed—but the cylinder vase must remain a cylinder, and the jewel box remain a box. In the decoration of these articles there should be no perspective that seems to encroach upon interiors which were constructed for specific purposes. The rounded and the flat surface should in each case be preserved by treating the figures in a rather flat style and avoiding, especially in laying in the backgrounds, any appearance of great distance.

The idea might be more fully explained by saying the painting should express a plane with slight variations, similar to that suggested by a modeling in relief. If the relief is very bold and strong it tends to destroy the sense of flatness of the structure which it is to ornament—and thereby becomes subject to question and even criticism. A study of the paintings or reproductions of the paintings of our best mineral painters will assist the ceramic decorator to understand the limitations and take advantage of the privileges which may be theirs in using figures as decorative motives on surfaces, the forms and uses of which have already been determined. To decorate is not to change structural surfaces, but to appropriately beautify.





PLATE DESIGN—ANNA B. LEONARD

THIS design is given in two ways, one in which the motif is in flat washes and the other where the motif is carried out in minute detail.

This is a suggestion which may be followed in other designs given in the *KERAMIC STUDIO*; for after all it is the spots of color and spaces that we want, whether they are filled with a single wash or carried out in detail.

To use this design in detail, the bands are in turquoise blue edged with a line of flat gold or raised gold heading. The turquoise blue is obtained by using two-thirds Night Green and one-third Deep Blue Green with Flux added to give a glaze, as this mixture requires a hard fire to give it a sufficient transparency.

In the first fire, the roses may be indicated very delicately

indeed, just enough color to keep the general shape, for if a deep tone of pink (Carmine No. 3, La Croix) is used a purple tone will be the result in first hard firing, which is necessary for the blue, therefore it is imperative to exercise care in the pinks until the last fire.

As a mark of contrast and variety in the garlands, use here and there some little dark red roses, made by using a mixture of Ruby Purple (German) and Rose Pompadour (La Croix), one being a gold color and the other an iron color. The scrolls where a jeweled effect is desired may be in flat gold or the outlines in raised gold filled with enamel dots—the latter being perhaps preferable.

To mix the paste for raised gold use just enough Dresden Thick Oil to make the paste darker, but not enough to

make it entirely soft, then thin with Oil of Lavender (the cheaper kind.) If this mixture spread, breathe on it several times.

A preparation in tubes purchased from Sartorius, needing only turpentine to thin it, has been successfully used by the writer.

With this color scheme the jewels may be of a delicate blue, using a little of the same tint that is in the bands, to color the white enamel. Another color scheme of the rose treatment may be in green and gold, the bands in green and the roses in raised gold with the jewel scroll represented in green; or the space above the roses may be in green coming down to the jeweled scroll.

To use the design in simple masses or washes, use two shades of blue, which should be of a greyish tone. Delft

Blue (La Croix) will give a satisfactory result, or a dark blue obtained by mixing Dark Blue (La Croix), a touch of Ruby Purple (German) and a little Brunswick Black, adding to this about one-eighth Aufsetzweis and a little Flux. Another treatment of the scroll in masses may be carried out in gold, either edged in raised paste or a flat line.

The writer would suggest taking a tracing from this design (or any design in the KERAMIC STUDIO) with a fine pen and India ink and then coloring it with water color (use the architect's tracing paper) the result will more than repay as the effect of color and the dark and light spaces can be seen at once. Then a change in the color scheme may be made to suit the individual taste. This suggestion will be particularly useful to teachers, who may collect these tracings and use them for class work.



2. At the wheel, centering. 3. Hollowing. 4. Spinning up. 5. Shaping.

CLAY IN THE STUDIO

(Sixth Paper.)

Charles F. Binns

"I WENT down to the potter's house," says the prophet Jeremiah, "and behold he wrought his work on the wheels." A potter without a wheel seems like a man without a wife—incomplete. The idea of the wheel has been for ages so inseparably connected with the potter's work that it seems impossible to divorce them now. And why should they be divorced? If it suited the Divine purpose to have the potter with his wheel and clay typify creative and controlling power why should we seek a change? "The wheel," say some, "is a machine and machine-made work is abominable." We admit the latter statement but not the former. Machine-made

work is bad, but the wheel *per se* is no machine. Let us take an analogy. There is a wave of enthusiasm just now (may it constantly increase) for hand-made furniture, but does the designer insist that it shall be built of rough logs or whittled with a jack-knife? No, the skilled workman uses plane and chisel and even the lathe, but his work is "hand-made." The marks of the rotary planing machine on wood are abominable, but the work of the hand guided tool is true.

In this respect the potter, if he leaves his work with the wheel finish, is even less a user of machines than the carpenter.

But may not the defence of the wheel be left with the results? If the wheel enables the artist to produce work which would otherwise be impossible, work which is at once true and pure and self-expressive, surely this is its justification.

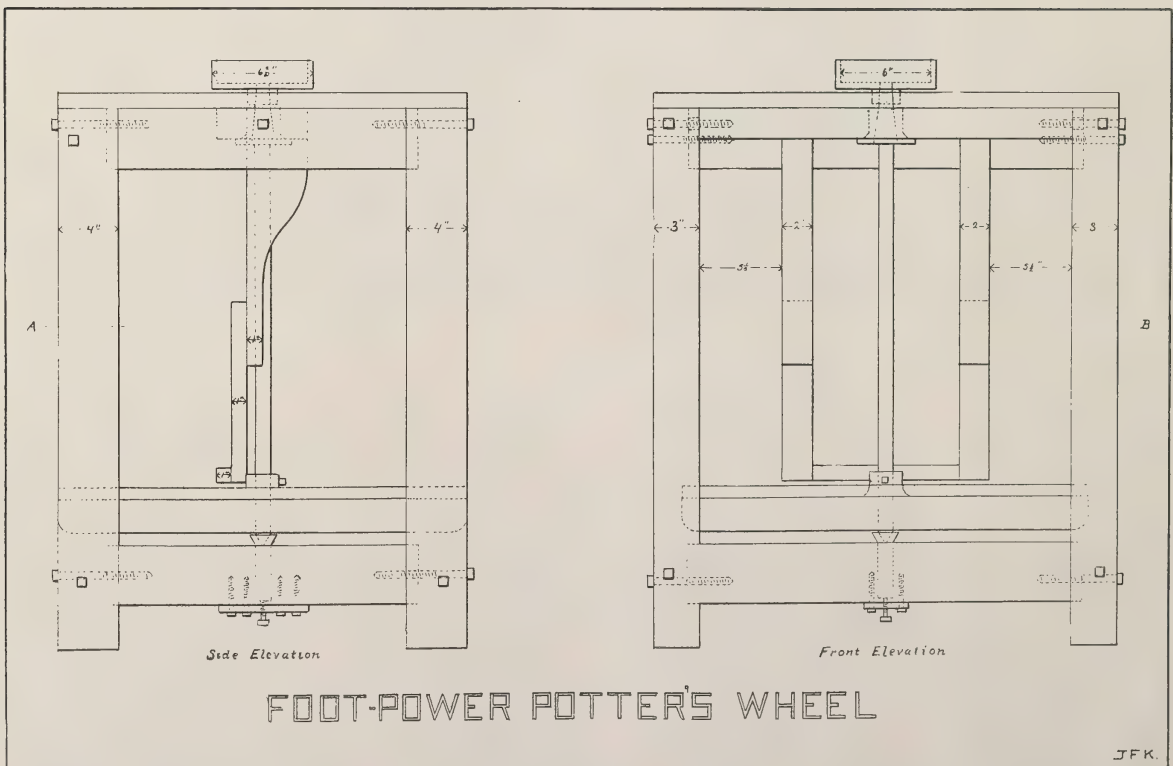
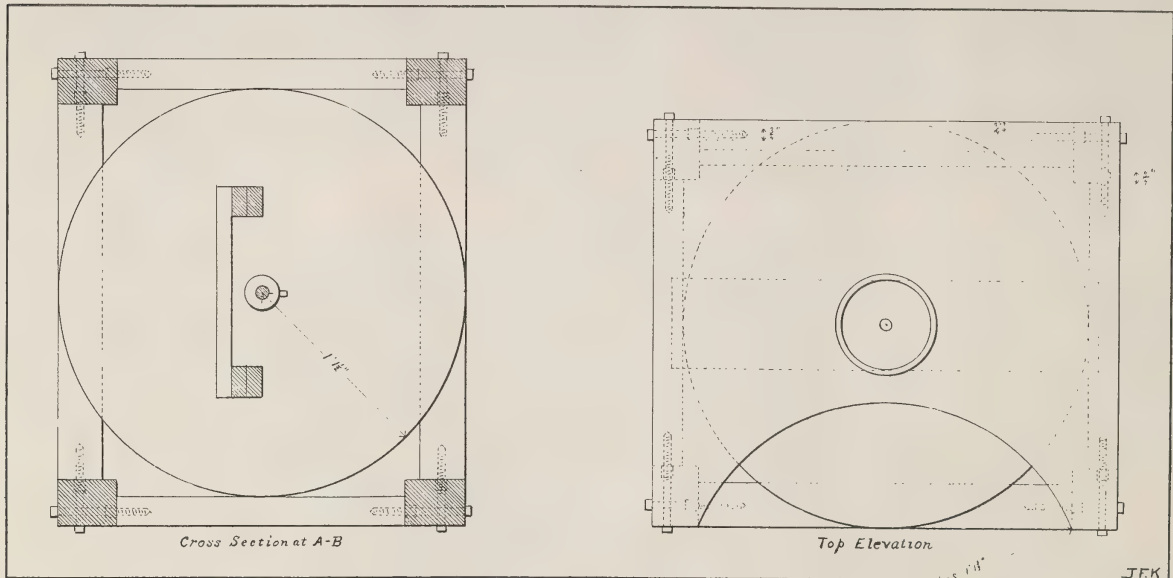
Now as to the wheel in the studio. Is it practicable? Is

it easy? Yes! and no! No good work is easy, but difficulties are worth overcoming and the way is perfectly possible.

In essence the potter's wheel is simply a small table which is so placed as to be capable of rapid revolution but which, at the same time, must be completely under control as to speed. A very high speed is unnecessary, but steady motion while running slowly is important. Types of the wheel differ only

in motive power and methods of regulation, but in order to avoid complication only one type will be described and illustrated here, the European "kick" wheel.

This is the form used for many years, and even at the present time to some extent, in the factories of France and Germany. On this wheel the first Meissen porcelain cups were formed so that it has a very respectable history. A kind



FOOT-POWER POTTER'S WHEEL

of kick wheel is used to-day in western stoneware potteries, but this is operated by a crank and lever. The true kick wheel has one shaft only. At the top the wheel head and below the kick platform. The latter is a circular plate with a heavy rim. It is set on the shaft just within reach of the right foot, and this member by a pushing action, more or less vigorous, keeps the wheel in motion. The shaft or spindle is set in a frame of wood. The lower end is pointed and rests in a steel block. The upper end runs in a cast iron collar which is slightly tapered. Near the top of the spindle is a corresponding taper, and the steel foot can be raised or lowered by a screw so that any wear on the tapering collar can be taken up and a steady motion secured.

On the top of the spindle fits the head. This is removable and usually fits on a tapered plug. The head is where the work is formed and its structure is important. The professional potter uses a head of hard wood or brass, and when his work is finished he lifts it off with a pair of shaped frames called "lifters." But this leaves a rough unfinished base and, besides, requires considerable skill. A simpler method for the studio worker is to have a head for the wheel shaped like a saucer with the edges nearly upright. To this several wooden or plaster discs may be fitted, and when the piece is formed the "bat" may be removed and set aside for the work to dry and another one set in its place. It is easy to make plaster bats to fit such a head but the plaster is hard to work on for a beginner. The clay holds fast to it and cannot easily be centered while if soaked to saturation it becomes so slippery that the clay will not hold at all. A wood turner will make two or three discs of hard wood to fit the head and will devise some means to keep them from warping. They must not be glued as they are almost constantly wet. In practice we use plaster, wetting it just enough for the clay to hold, but nevertheless it is much harder to work on than wood. The ideal head is made of *lignum vitae*, and if this is cut across the grain and about two inches thick there is no fear of warping. A drawing of the "kick wheel" is appended and any skilled mechanic can make it. If there should be any difficulty it can be procured through the publishers of this magazine, working drawings can be supplied if desired. The operation of the wheel requires some practice and the worker should use it regularly for some days before attempting clay. The lower disc must be regulated to the height of the foot, and for ladies a "rainy day" skirt will be advisable. A flexible soled shoe with low heel will make the work easier, tennis shoes are excellent. Seated now at the wheel in an easy posture the aspiring "thrower" should endeavor to conquer the details of the motion. A slow, steady movement at first. See that the touch of the foot is given smoothly in the direction in which the wheel is traveling. This direction, by the way, is always opposite to the hands of a watch. Now quicken the action. Keep it steady and smooth. There must be no jar from the kick. The heavy wheel will keep running for some time without a touch, but the effort must be made to have the foot action automatic and involuntary, like the action on a bicycle. When this is thoroughly mastered the clay may be taken in hand.

If it be possible to watch a good thrower at work, ten minutes study will be worth pages of directions, but even so, the principle of the work explained, the understanding will be fuller. The experienced workman throws the ball of clay on to the wheel while in rapid motion, his left hand catches the lump as it touches the wheel and prevents it flying off. Now both hands are placed on the clay, and, being held rigid, the

elbows at the sides, the mass is forced into the center of the wheel. Pressed from both sides by the palms of the hands the clay rises in a cone. It is pressed down again and allowed to rise once more. This is to secure it in position and to form a smooth and uniform mass. Now let the wheel slacken speed and, touching the top of the cone gently with the finger, make a small depression, as the motion continues use thumb and finger to pinch the wall thus produced until the shape of a cup appears. Now bring up the other hand and with the two thumbs and two first fingers compress the base of the little cup and lift it entirely away from the rest of the clay. This is simply an exercise. Small pieces are much more easily made than large, and the first few attempts should be confined to making little things and pinching them off. They need not be kept but the practice is everything. An attempt to make a large piece will assuredly end in disaster, and the worker will become discouraged, but little by little the size may be increased and confidence will grow. The illustrations will give a good idea of the formation of a vase. The main difficulty lies in the "spinning up," in making a cylinder of clay with thin walls without twisting. If one part be thinner than another there is almost sure to arise a twist or spiral in the clay. This cannot be worked out and the shortest way is to cast the clay aside and take another ball. For the inside professional potters use "ribs" or shaped tools of plaster, slate or wood. These may be cut to any desired form. The rib is held in the left hand and inserted within the hollow cone. With this on the inside and the other hand outside almost any shape may, with practice, be developed.

When the piece is formed the bat on which it stands should be set aside to harden. It may then be set back again on the wheel and the work of finishing begun.



ODD POTTERY

IN Portugal may be seen some very queer pottery. One article represents two oxen ploughing, and another a lordly lion with a most extraordinary tail. Clay figures of this kind are very popular in Portugal, especially in the rural districts, and are regarded with much admiration by the peasantry.

A few noted ethnologists have recently been devoting much time to the study of Portuguese folklore, and they claim that these pieces of pottery, as well as certain amulets



which are used for medicinal purposes, have been of considerable service to them in this respect.

The Portuguese, they point out, cling most conservatively to the habits and customs of their ancestors, and as a result in many parts of the country may be found to-day the same kind of vessels and other articles that were in use centuries ago. Naturally, a rich find of this kind is of great assistance to those who are studying the country's myths and legends.

It is said that efforts have been made to introduce clay lions with natural tails, but wholly without result.



WILD POPPY DESIGN
EMMA A. ERVIN

TREATMENT FOR WILD POPPY

Emma A. Ervin

THE wild poppy is naturally a bright yellow color with leaves of that beautiful tender green that so many of the early spring flowers have. The under part of the leaf is a blue grey and thickly covered with leaves, as are also the stem and buds, the calyx drops as soon as the flower begins to open and thus we have the opened flower so placed on the stem.

In the design for salad bowl the general effect is delicate,

of grey green. The flowers are painted somewhat paler than they naturally grow. In the background the bowl is shaded from dark green to grey for flowers (Dresden). The flowers are done in Albert Yellow with a little deep red brown added to shade the outside of petals; the stamens are Deep Yellow. The leaves are done in Olive Shading and Dark Green; the stems in Shading Green fading into a pink tint at the lower part.

A stronger treatment might be used successfully but for table-ware this seems preferable.



CUP AND SAUCER DESIGN—ALICE B. SHARRARD

TINT the lighter bands of the cup and saucer with Yellow Brown, darker bands with Deep Red Brown. Background of border having also tint of Yellow Brown. Stems and leaf forms are painted with Dark Green No. 7, to which is added a bit of Deep Blue Green, making a delicate gray

green shading as in the design. Small flower forms in border are of Deep Red Brown, using a lighter tint of same color for larger flowers, shaded darker on edge.

Stamens Yellow Brown. Single leaf forms are Brown Green. Outline all in Black.



JAPANESE DECORATING POTTERY

CERAMICS OF OLD JAPAN

Randolph I. Geare



PROBABLY the most ancient type of Japanese ceramics known is the Kaizuka-doki, of which specimens have been found at and around Omori. The pieces are described as heavy and clumsy, while the decorations, which are very primitive, are largely confined to a few lines, curves, or crosses. In 649 A. D., the Emperor Kotoku decreed that taxes might be paid in porcelain, and this gave a decided impetus to the production. From the tenth to the fifteenth centuries, however, civil dissensions kept the ceramic art in a condition of depression, from which it did not commence to recover until 1598, when Hideyoshi brought back some of the best native potters from his victorious invasion of Korea. Thus, the development of the porcelain industry in Japan since the sixteenth century is, as will be more apparent later on, largely traceable to the advanced condition which had already been attained in Korea.

It appears, too, that the Japanese learned something of the elements of the art of decorating porcelain from the Chinese about the year 1530, at which time their abilities were confined to one style of decoration, namely, blue *under* the glaze. Later they acquired the secret of laying the enamels *over* the glaze, while about the close of the sixteenth century, as already intimated, special methods of glazing were introduced from Korea.

History relates that toward the middle of the sixteenth century a Japanese potter named Shonzui Gorodayu, traveled to China to find out something of the secrets of the kilns at Foo-chow. There he learned how to mix the pastes and to decorate with blue under the glaze. He attained considerable skill and brought back with him to his home in Arita the materials as well as the secret of the art. Being then ignorant of the large deposits of kaolin in Japan he was sparing of his imported materials, and only a limited number of specimens, and small ones at that, were made. Settling in the village of Arita, he taught the art to his pupils Gorohachi and Goroshichi, but the lack of a suitable clay restricted the growth of the industry, and it remained for Risampeï, a Korean, to discover a vast deposit of white clay (Shiro-tsuchi) on the slopes of Idzumi-yama, or "Mountain of Springs". This clay, which in reality was a feldspathic rock, was so hard that it had to be broken and pulverized in mills before the potter could use

it. The industry now grew apace, but still the decoration of the wares is confined to designs in blue under the glaze, and it was not until another half century had passed that the methods of applying vitrifiable enamels *over* the glaze were used in Japan. The discovery of this secret is attributed to Higashidori Tokuzayemon, who visited the port of Hagasaki, where he learned the new style of decoration from the master of a Chinese Junk. Hastening back to Arita he commenced to apply his newly acquired knowledge, at first confining himself to imitating the Chinese enameled wares of the Wan-lieh period. But as the special attraction of these wares depended upon the brilliancy of their enamels, in which branch of the art the Japanese had so far had but little experience, the results achieved were not very satisfactory. It chanced, however, that one of Tokuzayemon's fellow-workmen, Kakiyemon by name, succeeded in producing a chaste and very beautiful porcelain. He made the decorations a subordinate feature, and sought by careful conceptions in design to make up for what was wanting in richness of effect. The pâte of his ware was fine and pure, giving a clear bell-like ring when struck. The milk-white glaze, charmingly soft, yet not lacking in brilliancy, formed a ground that harmonized excellently with the ornamentation, which latter was simple almost to severity. The enamels were clear and rich in tone, and of few colors, principally a lustreless red, a grass-green and a lilac blue. Floral medallions were among the most common of his decorative subjects, while the dragon, the phoenix, the bamboo, the plum, birds fluttering about a sheaf of corn, etc. were constantly depicted. The characteristics of this ware were not only the sparseness of the decoration, but also its peculiar mode of distribution: for, instead of being spread over the surface, the designs were confined to a few places, the object apparently being to surround each little picture with as ample a margin as possible. "Imari" ware is the common appellation given to these porcelains, and the word is derived from the Japanese port of that name, near Arita, where Shonzui Gorodayu settled on his return from China.

Having thus briefly sketched the origin of the porcelain industry in Japan, an attempt will be made to discuss a few of the most notable kinds of ware and their distinctive characteristics. It is proper to add, however, that the information given is largely derived from the writings of recognized authorities, such as Brinkley, Ernest Hart and others.

According to some connoisseurs, Hirado porcelain shows

the highest degree of perfection and excellence ever attained. The best examples were made at Mikôchi between 1740 and 1830. The pâte is exceptionally fine and pure, and the excellence of the ware was the result of unlimited pains in trituring, washing and straining the clay. The preparation of the glazing material alone occupied several months. The decorations were almost entirely in blue, of a shade between the intense blue of the old Chinese artists and the light blue of the Nabeshima ware — exquisitely soft and clear, and harmonizing perfectly with the milk-white, velvet-like glaze in which it seems to float. It is said that only a few pieces of really choice Hirado ware have been allowed to leave Japan, and it is only within recent years, owing to the craze for blue and white ware, that the Japanese have placed this ware on the market, and then only in limited quantities.

To the Satsuma ware has been generally assigned the first place among all the faïences of Japan. This must not be confounded, however, with the mass of showy objects bearing that name, which have been exported to this country and Europe during the last twenty years or so, and which differ in many essential respects from the beautiful ware so highly prized by Japanese connoisseurs. Satsuma ware dates back to 1598 when Shimazu Yoshi-hiro, chieftain of Satsuma, on his return from the invasion of Korea, brought with him a large number of workmen including several skilled potters. Subsequently, some of the best workmen settled at Chôsa in the province of Osumi, and here the world renowned ware was made. Sometimes Korean models were copied, some being covered with glaze of green, yellow or black. Indeed, its chief beauty lay in the glaze, of which two, three and sometimes four coats were applied. A potter named Saburohei was especially skillful in the preparation of this glaze. His pieces bear no mark, but some critics can distinguish them at once by their excellence of shape and lustrous surface.

In the latter third of the seventeenth century the Prince of Sasshu established a factory in the grounds of his own castle, and a number of pieces destined entirely for private use or for presents, were made. The celebrated painter Tengen was engaged to do the decorating, and certain specimens

known to this day as "Satsuma-Tangen", are among the best treasures of Japanese collectors.

It is said that a genuine Satsuma tea jar can be readily identified by a mark, known as "ito-giri," left on the bottom by the thread with which the potter severed the piece from the clay out of which it was modeled. It may be objected that such a mark is found on all well-made Japanese tea jars, but it should be carefully remembered that, as the Korean workmen who settled in Satsuma, turned the throwing-wheel with the left foot, while potters at other factories turned it with the right, the spiral of the Satsuma thread-mark is from left to right, while that of other factories is from right to left.

The manufacture of enameled faïence in Japan dates back to 1653, when the secret of decorating with vitrifiable enamels, which had been acquired, it will be recalled, by Tokuzayemon, some years before, fell into the hands of Nomura Ninsei, who lived in a village near Kioto. He had a genius for decorating pottery, and in his hands, with the special knowledge he had gained, Kioto faïence became an object of rare beauty. Not only was the pâte of his pieces close and hard, but the almost circular crackle of the buff or cream-colored glaze was nearly as regular as a spider's web. The commonest pieces were of hard, close-grained clay, verging upon brick-red. In others the color was a yellowish grey, while the texture was nearly as fine as that of pipe-clay. Among his monochrome glazes was a metallic black, run over a grass-green in such a way that the latter shows just enough to prevent the effect from being too sombre. On the surface of this glaze, or else in reserved medallions of cream-like crackle, are painted chaste floral designs in gold, silver, red and other colored enamels. Another of his glazes was a pearl-white, through which a pink blush seems to spread. He also produced charming tints in golden brown, chocolate and buff, while his skill as a modeler was unsurpassed. Decorated faïence then became the rage, and in some parts of Kioto nearly every house had its little workshop and kiln.

The most important of these kilns was established in 1620 by Kuzayemon and was known as "Awata." He copied Ninsei's methods, decorating his pieces with black and blue pig-



KIOTO

SATSUMA

IMARI (HIZEN)

KUTANI

ments, and finally with colored enamels. In Awata ware, as indeed in all the products of Kioto, the p \acute{a} te of choice old specimens is close and hard; the glaze is lustrous, and the crackle fine and uniform, while the enamels are clear, brilliant, and carefully applied.

Although Ninsei's name must ever be remembered in discussing the history of the ceramics of Kioto, others approached him very closely in point of skill. Among his competitors was Ogata Sansei, commonly called Kenzan, who was born in the suburbs of Kioto in 1660—just at the time when

the art of producing the purple, yellow, turquoise and green faience of Cochin China, as well as the blue and white, coral-red, and enameled porcelains of China, and it is said that the only two things he could not copy were the glaze of the Delft faience and the transmutation glazes of the Po-yang lake.

With the exception of the wares already alluded to, there is none better known, outside of Japan, than the Kutani ware, which owes its origin, it is believed, to Mayeda Toshiharu, Lord of Taichoji, in the Province of Kaga, who between 1635 and 1660 caused a kiln to be built in the village of



HIGO OR YATSUSHIRO

KUTANI

NINSEI (WOMAN AND KOTO)

HIVADO

BANKO

IMBE OR BIZEN

Ninsei's methods had fairly won their way to public favor. He was a painter of considerable promise, but his preference lay in the ornamentation of pottery. He developed a bold style of his own, combined with a very skillful disposition of tints, and soon became an eminent representative of the Japanese school. He preferred designs in black, russet-brown and blue to those in colored enamels and gold. His best pieces were made at Awata, and all were marked with the name "Kenzan."

Another great potter was Mokubei, whose processes were extended, and in later years perfected, by Zengoro-Hozen, commonly called Eiraku, which names attaches to the ware now under consideration. His specialty was in the manufacture of urns. The genius of the father was inherited by his posterity, and in the eleventh generation was represented by Zengoro-Hozen, who at first confined himself to the production of unglazed urns for the use of tea-clubs. His manner of blending pastes of different colors gave promise of greater achievements, and he soon developed such skill that his celadons and pieces decorated with blue under the glaze, attracted wide attention. His fame reached the ears of the Lord of Kishu, who in 1827 invited Zengoro to his province, where, within the precincts of the castle park, a kiln was erected, and here was produced the celebrated Oniwa or Kairaku ware, an imitation of Chinese faience. The Kinrande porcelain, of scarlet and gold brocade pattern, was one of his achievements, and it also bears the mark "Eiraku." The idea of this porcelain was derived from the Chinese "rouge vif" of the Yung-lo period (1403-1425), and the Japanese potter succeeded in producing a color but little inferior to that of the original. His powers of imitation were remarkable, and it is recorded that a tea-urn secretly borrowed from the custodian of the Kono-e heirlooms, was so perfectly imitated at the Eiraku workshop, that it was impossible to distinguish the imitation from the original. This feat procured for him a new seal bearing the inscription "Tokin-Ken", ("The mighty potter"), although his mark is not found upon his wares. He had now mastered

Kutani, placing it under the charge of his vassal, Tamura Gon-zayemon. No ceramic industry had existed in Kaga before that event. The productions of the Kutani kiln were after the fashion of the old Seto ware, and included tea jars and water vessels of dark clay, covered with a light chocolate glaze. During the seventeenth and early part of the eighteenth centuries Kutani wares had either a deep green glaze, or sometimes yellow, purple or a soft Prussian blue; or else were decorated somewhat after the Arita style, except that the Kutani potters probably never employed blue under the glaze in conjunction with enamels. The chief colors were green and red, supplemented by purple, yellow, blue (enamel) and gold. The designs included miniature landscapes, flowers ruffled by the breeze, sparrows perched among plum branches and other simple glimpses of nature. Occasionally figures of children at play formed the subject of the decoration; but brilliant ornamentation, such as peacocks, groups of peonies, figures of saints, or brightly dressed ladies, etc., was entirely wanting in this ware, and any specimens so ornamented are the product of manufacturers of modern times.

In the province of Kishu, during the first quarter of the nineteenth century, the head of one of the reigning families caused a private kiln to be built for the manufacture of porcelain, decorated with blue under the glaze. Here in 1827 came Zengoro Hozen, whom we have already noticed in alluding to Eiraku ware. He introduced the use of a paste sometimes white and sometimes a reddish grey, very fine, and varying from porcelain to faience, but for the most part a hard stone ware. The glazes, which were remarkably rich and beautiful, included purple, green, turquoise, yellow and white. In some examples a purple ground was covered with scroll-work in relief, portions of which were filled with turquoise blue, while in others there is a rich green mold, marbled with purple, or decorated with medallions in yellow, purple, white and blue. It is said that glazes showing greater richness, luster and purity of color were never produced in Japan.

The ware known as "Imbe" was produced at a place of

that name in the province of Bizen. Here pottery was made at an early date, but it did not attract attention before the end of the fifteenth century. The paste was a gritty red, while its unglazed surface fitted it only for the manufacture of the most ordinary classes of house utensils. About 1580 a considerable improvement was noted. The clay was manipulated more carefully, and some of the specimens have been favorably compared with the Chinese "bocarro," which they no doubt were intended to imitate. The best pieces of this old Bizen were stamped with a new moon (Mikazuki) or a waning moon (Kayezuki), or with the name "Kokubei," while a slightly inferior variety bears the delineation of a cherry blossom. Originally the terms Bizen and Imbe were interchangeable, but by degrees the former came to be applied to the unglazed, and the latter to the glazed specimens, while a third term, Hidasuki, was introduced to describe a variety in which the surface is marbled by irregular patches or lines of red. This marbled effect was obtained by tying straw ropes around the pieces before they were placed in the oven, and an approved specimen of the rough unglazed result is said to easily command a purchaser at fifty to a hundred dollars. Towards the close of the seventeenth century the character of this ware became greatly improved. A slate-colored or brown paste, fine as pipe-clay and almost as hard as porcelain, was used to model figures of deities, genii, birds, fishes, and mythical animals. Later, a red clay was used, and the glaze applied to it gave, in color and metallic sheen, exactly the appearance of the beautiful Sentoku, or golden bronze. Specimens of that period have been placed among the very highest achievements of Japanese art, and there is no more thoroughly characteristic ware of old Japan. The Bizen pottery of the present day has degenerated, as may be gathered from the figures of obese deities and absurd monsters which abound in some of our bric-a-brac stores.

richness. His decoration usually consisted of storks flying among clouds, or of simple combinations of lines, etc. A peculiarity of his ware is that the designs were engraved in the pâte and afterwards filled with white clay before glazing. Higo ware is, in fact, a copy of the Korean pottery known in Japan as Unkaku, to which, though slightly inferior in point of glaze, it is decidedly superior in beauty and delicacy of finish.

Banko is a Japanese word meaning "everlasting" or "changeless", and was applied by Kuwanami Gozayemon, a rich merchant of Kuwana in the province of Ise, to the objects he produced between 1760 and 1795. From his prominent social position he commanded the attention of high officials, among whom was the Shogun Iyenari, who entrusted him with a special order. His ware soon became the rage everywhere, and since he did not work for gain, only the favored few could obtain specimens of his handicraft. Hitherto, he had restricted himself to imitating ancient models, but between 1785 and 1795 he gave the reins to his fancy and produced several pieces which combined the graces of the Japanese school with the brilliancy of the Chinese polychromatic porcelain. He also secured, through the Shogun's influence, the celebrated Chinese recipes from the Imperial factory at King-te-chang, and thus succeeded in turning out pieces which were hardly distinguishable from the fine Chinese porcelain decorated with the red and green enamels of the Wan-lich period.

Some thirty years after his death, which occurred about 1800, it chanced that one of his recipes fell into the hands of a dealer in bric-a-brac, who lived at Kuwana, and whose son, Mori Yusetsu, had already gained some distinction as an imitator of Baku faïence. Yusetsu determined to profit by his good fortune, and to assure success he persuaded Gozayemon's grandson to sell him the famous Banko stamp. Hav-



KENZAN

AWATA

KENZAN

HIRADO

NABESHIMA

The renowned Japanese warrior, Kato Kiyomasa, on his return from Korea in 1592—the first year of the Japanese invasion of that country—brought with him a Korean potter, named Sonkai, who settled at Toda in the province of Higo. Ceramic factories had existed there for centuries before Sonkai's arrival, but only very coarse utensils had been produced. He soon discovered that the neighboring island Amakusa yielded excellent potter's earth. Using the best materials he could find, which gave a fine iron-red pâte, he succeeded in making one of the most delicate and æsthetic of all Japanese faïences. The red color of the clay combined with the pearl gray of the diaphanous glaze produced a tint of surpassing

ing observed that the Chinese artists, whose works he took for his models, used moulds applied internally for their more elaborate pieces, he too adopted that method, and thus caused the name of Banko to become associated with the introduction of a valuable novelty in Japanese ceramics. He reversed the method of the Kyoto artist, Mokubei, who fashioned his clay *in* the mould, by putting the mould inside the vase, and pressing the clay with the hand into the matrix. Thus his pieces carried the designs on the inner as well as on the outer surface. His moulds, instead of being divided into two parts, were built up of six, eight and even twelve longitudinal sections, which were withdrawn one by one after they had

accomplished their purpose. It was therefore through the genius of Yusei that the Ise ware attained its widespread popularity. Some of his best pieces were ornamented with storks, dragons, etc. in relief, while on others were represented arabesques in colored slips on a green or rich ground.

In the province of Setsu there was a notable factory for the manufacture of ceramics, named Sanda. It was established about 1690 by order of Kuki, the lord of the district. In early years only pottery was made here, but towards the end of the eighteenth century two of the workmen became acquainted with the porcelain methods practiced at Arita. Their chief aim was to copy Chinese celadon, and with the assistance of some advanced pupils from Kioto, they succeeded in producing imitations of the highly esteemed "sea green" ware. The number of pieces manufactured was very large,

which probably was at least one of the causes of its prominence, for in quality it did not equal the celadon produced more than half a century earlier at the Hizen factories under the patronage of Nabeshima, lord of that province. In color, the Sanda ware is a bright green. It is said, however, to lack the warmth of the Chinese Schichi and the delicacy of the Nabeshima ware.

While no attempt is here made to discuss the modern methods and productions, it has seemed fitting to give an illustration, which may be of general interest, representing a number of Japanese of the present day engaged in decorating pieces of porcelain.

The illustrations in this article are from specimens of old Japanese wares in the National Museum.



LARCH—C. BABCOCK

PROMINENT bunch of cones: Yellow Brown, with touch of Auburn Brown in lightest parts, add to this Deep Red Brown for middle tones and use Auburn Brown for darkest parts; a little Brown Green in reflected lights on dark side; wipe out highest lights on little curled over edges.

Needles: Lightest part, Apple Green with a little Jonquil

Yellow; middle tones, Moss Green with a little Yellow Brown and Brown Green; deepest tones, Shading Green, Dark Green and a little black; for other cones and leaves use about same colors but cooler and more grey, melting into background. Make background warm and sunny, Yellow, Yellow Brown, warm greys running into purplish blue at top of design.



HEMLOCK CONES—C. BABCOCK

PLATE: Darkest parts, Shading Green; outline, Paste and Gold; centre, Ivory Glaze. Lightest part of background, Apple Green and Silver Yellow mixed; middle tone, Copenhagen Grey. Cones, Light Brown, outlined Deeper Brown. Needles, Shading Green; stems, Light and Dark Brown; jewels near edge, Pale Green, also small openings in raised paste design; small design of circles, Warm Grey with Dark

Green outline; rim, Yellow Brown. This plate design is made from larch not hemlock.

CUP AND SAUCER: Background, darkest part, Apple Green and Black mixed; background, lightest part, Apple Green and Silver Yellow mixed. Cones, Gold; little leaves, Light Brown; stems, Darker Brown. Outline all in Deep Brown.

IN THE

SHOPS

Punch bowls are in various shapes, the most popular one being the regular shape of a flaring bowl, although there is one form that does not flare quite so much, thus giving a better surface for decoration.

The chocolate pots are very handsome in shape, usually plain and graceful, with no raised design in the china.

Plates are large and plain and may be used during any course.

Single candlesticks are popular for table decoration, six being the number used on a dinner table. It is always safe

to decorate these in gold and white. Opal lustre can be used with good effect.

Salad bowls are usually plain, but there are some attractive ones in panels.

Chop dishes from small to large sizes are very popular, and nothing could be more useful or acceptable as a present than a medium sized chop platter, which may be used for many purposes. They are most useful for melons.

STUDIO

Mrs. M. A. Neal is preparing for a busy spring with her sketch class in Central Park as soon as the weather permits.

NOTES



BLACKBERRY BLOSSOMS—ELIZABETH BRAME VAN KIRK

THOUGH simple, this design, these blossoms like all white flowers, require delicacy of handling to preserve their purity. At the same time strength and character must be obtained. This can be accomplished by producing considerable depth in the foliage and in the background, with strong touches in contact with the flowers.

Color, which will add to the life of the design, can be flushed in the background—warm coloring preferred—such as sunny yellow deepening into the reds.

For foliage, use Brown Green and Dark Green, adding some Brunswick Black for deeper greens, Moss Green for glazings, with Russian Green used for cool tones.

Shadow effects are of Copenhagen and in parts may be

added a little Violet of Iron or Blood Red. Blossoms should be modeled after the foliage and background are laid in. While this is moist, work into it for soft edges, which are so necessary in white flowers.

Model the flowers with the colors surrounding them, whether of foliage or background, to which add a very little Yellow Brown.

This manner of modeling the blossoms produces a transparency not otherwise obtained. Cool tones in the blossoms are also necessary.

Centers of blossoms are of Yellow Brown with some Brown Green, glazed over with Albert Yellow. Stamens are of dark touches of Brown.



VASE, CARNATION DECORATION (SUPPLEMENT)—EDITH A. ROSS

DRRAW the design carefully in black powder color mixed with a thin syrup of sugar and water; when this is dry, tint the body of the vase with Ivory Lustre; use Black Lustre for top of vase, Light Green Lustre for stems and leaves, Ruby Lustre for carnations and put on the first wash of gold on design in background. For the second fire go over the

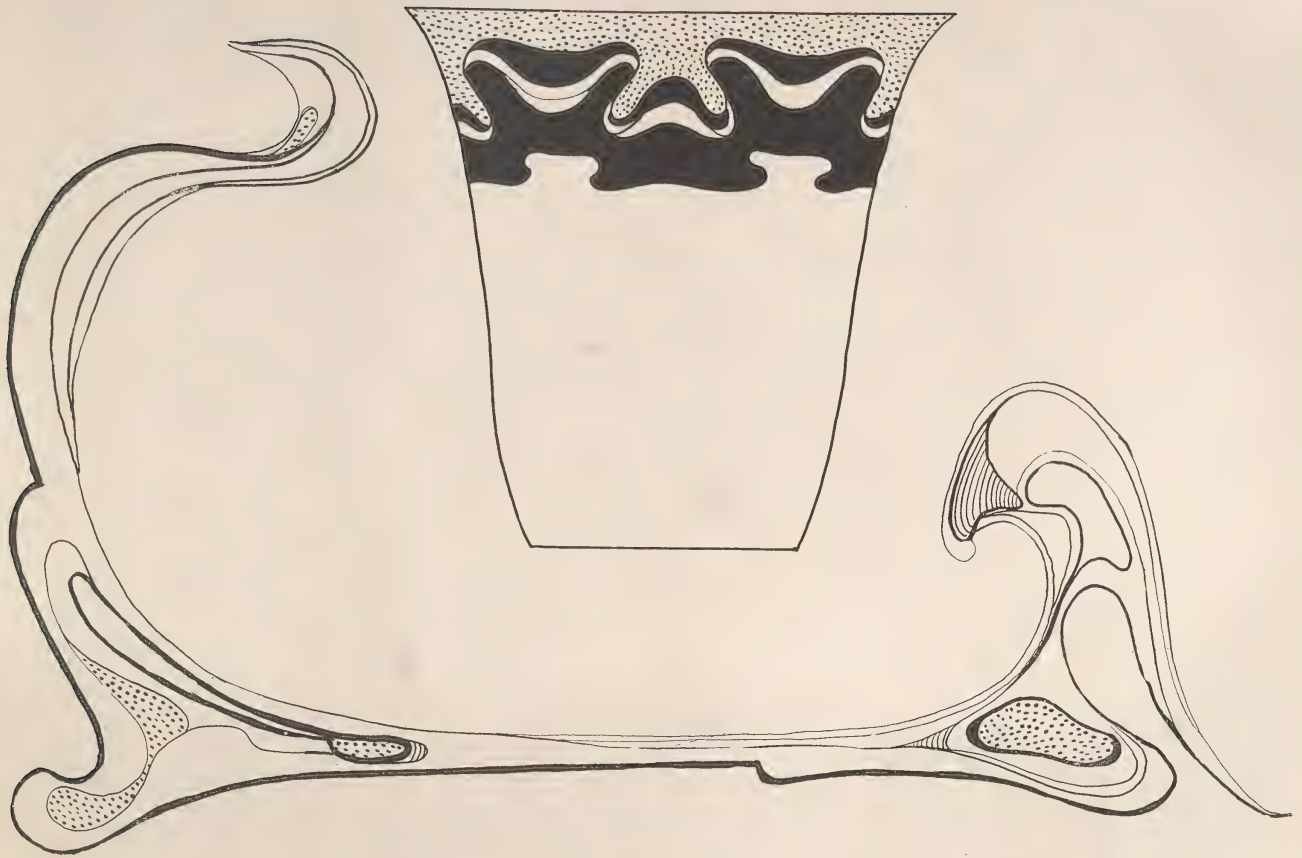
black lustre and the gold and use orange lustre over the ruby.

This design can be made very effective in blue and green on a white ground using a Copenhagen blue dark for the top, a grey blue for flowers with a grey green for leaves or a purplish blue for flowers and a royal green for leaves and stems. Other treatments can be found quite as attractive.



FRUIT BOWL—MAE B. FRENCH

This bowl is to be carried out in a bright tone, either a grey green or a dark blue. It would also look well executed in yellow brown lustre on a rich brown ground.



K. Livermore

DESIGN FOR SALAD BOWL—K. LIVERMORE

(Treatment page 284)

PYROGRAPHY

TREATMENT FOR SALAD BOWL (Page 283)

K. Livermore

THE design shown is for an octagonal shaped nut, or salad bowl (if it is to be used for nuts, the peas should be omitted and an arrangement of nuts substituted).

Burn the outlines in strong, flowing lines—put in any desired background—if color is desired keep to the dull reds and greens, as they are much more harmonious with the burned wood than brighter colors; the brownish green of Olive Green (water color), and either Light Red or Brown Madder are particularly good. If a warm yellowish tone is desired in the lighter parts of the background put a thin wash of Yellow Ochre over it.

This bowl should be finished with "japalac," or some similar high grade varnish, as the moisture from the salad will injure the bowl; the outside can be waxed if desired.



ART SALES

At Delmonico's Winter Garden Mr. Charles E. Smith sold at auction the last part of a large collection of Chinese porcelains. The prices obtained were fair to good. The total realized for the three days' sale was \$20,335.50.

The last and concluding afternoon's sale of the Sadajiro Yamanaka collection of old Chinese embroideries and tapes-tries took place at the Fifth Avenue Art Galleries. Mr. James P. Silo was the auctioneer. The attendance was large and 159 lots sold for a total of \$6,014. This, added to the totals of the two preceding days' sale, \$7,645.50, makes a grand total of \$13,659.50.

Mr. Thomas E. Kirby sold the last and third part of the Frederick W. Hunter collection of Oriental porcelains at the American Art Galleries. There was a good attendance of buyers and some very good prices were obtained. The total of the sales was \$16,315.50, for 653 lots.



THE DEDHAM OR CHELSEA PLATE

A suggestion for a rarebit set

MINERAL ART CLUB OF DENVER

THE open meetings of the Mineral Art Club of Denver have been very delightful both from an educational and entertaining point of view.

The first meeting was devoted to the china of the White House. The paper by Mrs. Worth Osgood read some time ago before the N. L. M. P. on the White House china, was read by Mrs. Keezer who also gave a description of the new White House service, placed through Mrs. Theo. Roosevelt and executed through the firm of Van Heusen Charles Co., of Albany, N. Y. Through the courtesy of that firm the service illustrations were shown the club. Patriotic and appropriate music was rendered.

The second open meeting of the club was held at the home of Mrs. J. B. Farish, the afternoon of January 20. Not only was the meeting delightful in a social way, but educationally it was most interesting. The program was devoted to Russian art and ceramics and Russian music was interspersed throughout. Following Mrs. Warren's paper on "Russian China" there was an informal discussion of the subject, and Mrs. Farish displayed her many beautiful curios and told something of their history. A maid in Russian peasant's costume served tea from a beautiful samovar, and all caught the spirit of the occasion. An excellent musical program, in which Mr. Jaffa, Mrs. Lotz and Mrs. Cullis participated, was greatly enjoyed.

The third open meeting of the club will occur in March.

The 14th annual spring exhibition will occur early in May.

IDA MILLER WARREN,

Sec'y M. A. Club.



A very important article on the Willow Pattern, by Mrs. Mary Churchill Ripley, will be found in April "Old China." Lack of space prevents us from publishing it in KERAMIC STUDIO. The price of one copy of "Old China" is 20 cents.



A circular from Weber & Co. gives notice of a catalog about to be issued by them of a new line of Pyro Relief Blanks. These blanks are partly carved and partly executed in relief thus paving the way for the novel combination of carving and burning securing a more permanent place in the line of real art.

TREATMENT OF CURRANT STUDY
(Supplement to Keramic Studio for March 1903)*Mrs. Teana McLennan Hinman*

This study is painted on tinted paper which is manufactured especially for the work in solid or opaque color. The original was much more brilliant and effective than the reproduction so I would advise a close study of the black and white study published in the February number of the Keramic Studio as well as the colored one, as the black and white one shows more clearly the light and shadows and the colored one the color. In the drawing the black and white will be a great help and it is necessary to have in this study rather a careful drawing, made always with charcoal as it is more easily erased and may, before the color is applied, be lightly dusted leaving a faint outline which still shows after the first wash. The drawing made, give the currants in mass a wash of carmine and Van Dyke brown on the shadow side; on the light side a wash of carmine and safflower. Keep the half tone and carefully touch in with the shadow color a few of the most noticeable currants, this giving the whole the first idea of the modeling. The leaves are then washed in with a thin wash of Hooker's green and while this is still wet Indian yellow, Payne's grey, Prussian blue are washed in the shadows. The white currants are next washed in with Indian and lemon yellow and here and there a touch of brown pink and burnt sienna. The background is in wash using the same colors and thus far no white has been used. The white may now be used in the lighter and most brilliant currants, using Chinese white, Safflower, vermillion and a little lemon yellow. For the dark bunches use Vandyke brown, a little Payne's grey and burnt sienna with the white. For the pale yellow use lemon. The leaves in the shadows remain almost transparent. In the lights Hooker's green, white, emerald green and lemon yellow are used. In the very darkest shadows a touch of carmine helps the harmony and produces a dense brown that is necessary. Use the color freely avoiding use of too much paint, it is much simpler to deepen the shadows if necessary than to wash them out. The study may be drawn and painted larger using paper 11 by 14.

ANSWERS TO CORRESPONDENTS

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

All questions to be answered in the Magazine must be received before the 10th day of the month preceding issue.

B. B.—You will find full directions for firing a Revelation Kiln in the advertisement in the December 1902 number, also other directions in the February 1903 answers to correspondents. Any one can compete for the prizes, there are no restrictions. Most wholesale dealers in white china are in New York, you had better write to them, giving references, etc.

D. T. H.—Never use more than one-eighth flux with relief white, and when color is used with the white it is seldom necessary to use any flux, that is the reason your enamel flakes off.

C. M. W.—The trouble with your matt color glazing is in the color itself, probably not a good make. Matt colors need a medium hard fire; unless you put flux with them we cannot understand why they should glaze. An exceedingly hard fire might have this effect but we doubt if any amateur kiln could fire so hard.

C. O. M.—We do not know the ingredients of English grounding oil, it is a secret of the manufacturers. We should imagine that repeated coats of yellow and orange lustre would give the golden hue you desire. Black lustre comes from the fire black with a golden sheen that gives the effect of a rich brown. It should not be cloudy after two coats to even the color. The New York S. K. A. uses for its exhibition tables and walls covered with a dull green velours laid flat without any draping.

M. O. C.—For flat enamels use tube Aufsetzweis, add one-eighth flux and to this mixture add one-fifth color, thin with spirits of turpentine, use a large square shaver well charged with color, for large surfaces a drop or two of lavender can be used. This should stand two fires—perhaps three. Aufsetzweis is a hard white enamel, if you use Hancock's with it, use the soft enamel, otherwise it will only glaze at a very high temperature. Storks or any subject, suitably conventionalized, can be used as decorative motif for table ware.

Mrs. R. A. M.—To save gold left on glass slabs, wash off with alcohol in a bowl, skim off any dust and scum, cover with tissue paper and let dry, then you can remove it to a slab and use again with a little tar oil and fat oil, thinning with turpentine.

L. M. C.—A crest or coat of arms is best on the rim of a plate, you can make a careful tracing and transfer the design by rubbing a drop of fat oil, thinned with turpentine, over the surface before tracing, black the wrong side of the tracing with a soft pencil. If you have no Maroon in the Dresden colors try Ruby over Red Brown. You will find instructions for firing oil kiln in Dec. 1902 Revelation ad, and in Answers to Correspondents, Feb. 1903.

Mrs. E. M. de M.—If you cannot get a sufficient flow of gas it would be better to purchase an oil kiln; you could try a larger pipe, but we think in your case, with bad gas, the oil kiln would be altogether more satisfactory.

Querist.—You can use almost any green on Belleek except moss green and brown green or greens of those shades under other names, even they can be used lightly, all browns fire well on it. Always make your first fire the hardest. If you get a good glaze the first time, you are almost sure to continue to have it under lighter fires, while if you do not get a good glaze the first time you will find it almost impossible afterward.

Miss L.—You will find treatment of study of currants in this number. For dry dusting let the color become half dry or even quite dry. You can use the same colors for dusting as for painting or different ones, according to the effect desired. We would use ivory glaze over the entire painting if at all. We prefer a soft camel's hair duster (a large brush) for dry dusting, but cotton serves very well, the surgeon's absorbent cotton is best.

J. M.—We do not think the china can be the cause of the ivory glaze coming out pinkish, we should rather think it was underfired or gas in the kiln, try it again and if it acts the same, write to the maker. You might fire hard and see if that would improve the color.

Mrs. D. N. B.—In regard to the decoration of your wedding gift we would say that KERAMIC STUDIO does not advocate realistic painting as decoration, it believes that conventional designs should be used for decorations and painting put upon panels or plaques; in the case of plates it is sometimes allowable, but not as artistic, to use the center of the plate as a painting and the rim as a frame, finishing with a simple border of tint and gold. Gold can be used in any conventional design if desired, but is not so much used as formerly. We think your jardiniere could be simply and artistically treated without much labor, as anything designed to hold flowers should be subdued in color and not striking in design as that would take away from the flowers. We can hardly suggest a design not knowing the shape, but would imagine that a harmony of greens and browns would be best, with perhaps a little dull blue. For your tea set in little roses the handles should be in gold or a soft green, shading from light to dark. For your salad bowl, the Nasturtium design by A. A. R. would be very suitable, we should think the design could be used all around by placing a little lower and letting the color run up to the edge, finishing the edge darker or with gold. A tint of yellow brown lustre makes a nice lining or an ivory tint in color. Flat enamel should stand another fire, and can be shaded with color if desired, sometimes enamel can be re-touched with enamel, but not always safely.

Aufsetzweis in tubes makes a good opaque enamel for working over fired color. It should not show much of the under color if put on heavy enough, it can also be used over unfired color if care is taken not to make too wet. Lustre and color can be fired together.

A. W.—Your vase which has been fired three times without a glaze is probably hopeless, but if there is any chance of its coming out glazed it would be with a hard fire in a Revelation Kiln.

The ordinary kiln will not fire anything but the softest kind of clay biscuit, but it will fire soft glazes, however, the wear and tear on the kiln is too great to pay. If you cannot afford one of the new underglaze Revelation Kilns it would be better to take your clay to be fired at some nearby pottery. An underglaze kiln can be safely used in a house cellar if you have fire clay lined pipes and the coiling and woodwork does not come very near, it is safest to cover everything near, which can be burned, with asbestos, leaving an air space between it and the woodwork, the pipes become red hot frequently.

The first fire should always be hardest, you can not judge by the length of time, but by the color of the kiln, which should be an orange tint. If your colors are well glazed and not too faded your firing is right. Test cones for underglaze fire can be obtained of Prof. Orton of Ohio University, Columbus, O., but there are no tests for overglaze work but experience in judging the color of kiln when hot enough. Enamel can be fired again, Feb. 1903 Ans. to Corres. has directions for firing, also the Revelation ad. in December 1902.

H. S. L.—It is not safe to fire paste so many times, still if the lustre is not satisfactory we would risk it as you say the paste is not much raised, if you have ruby and pink roses on the same piece it is better to wash in the pink with pompadour thin and paint your ruby roses, firing hard, then when the latter are satisfactorily painted use your rose color and fire lighter. You will find a book on china painting advertised in K. S. by Miss Osgood, "How to Apply," etc. There was also one published by Mrs. Vance Phillips whose address is in K. S., "The Book of the China Painter."

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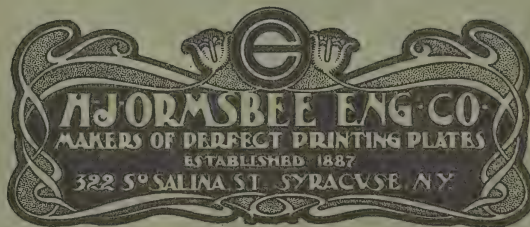
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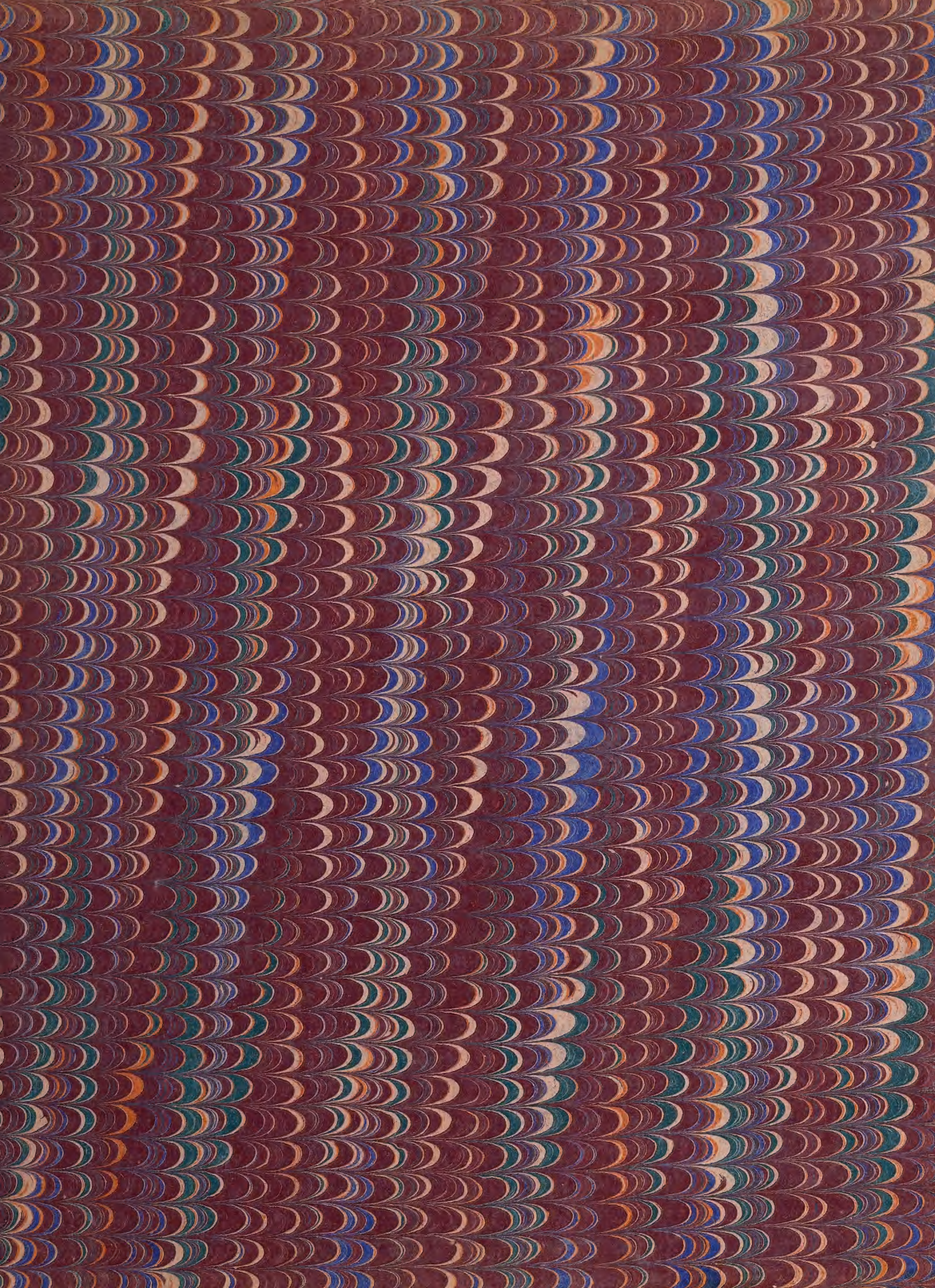
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